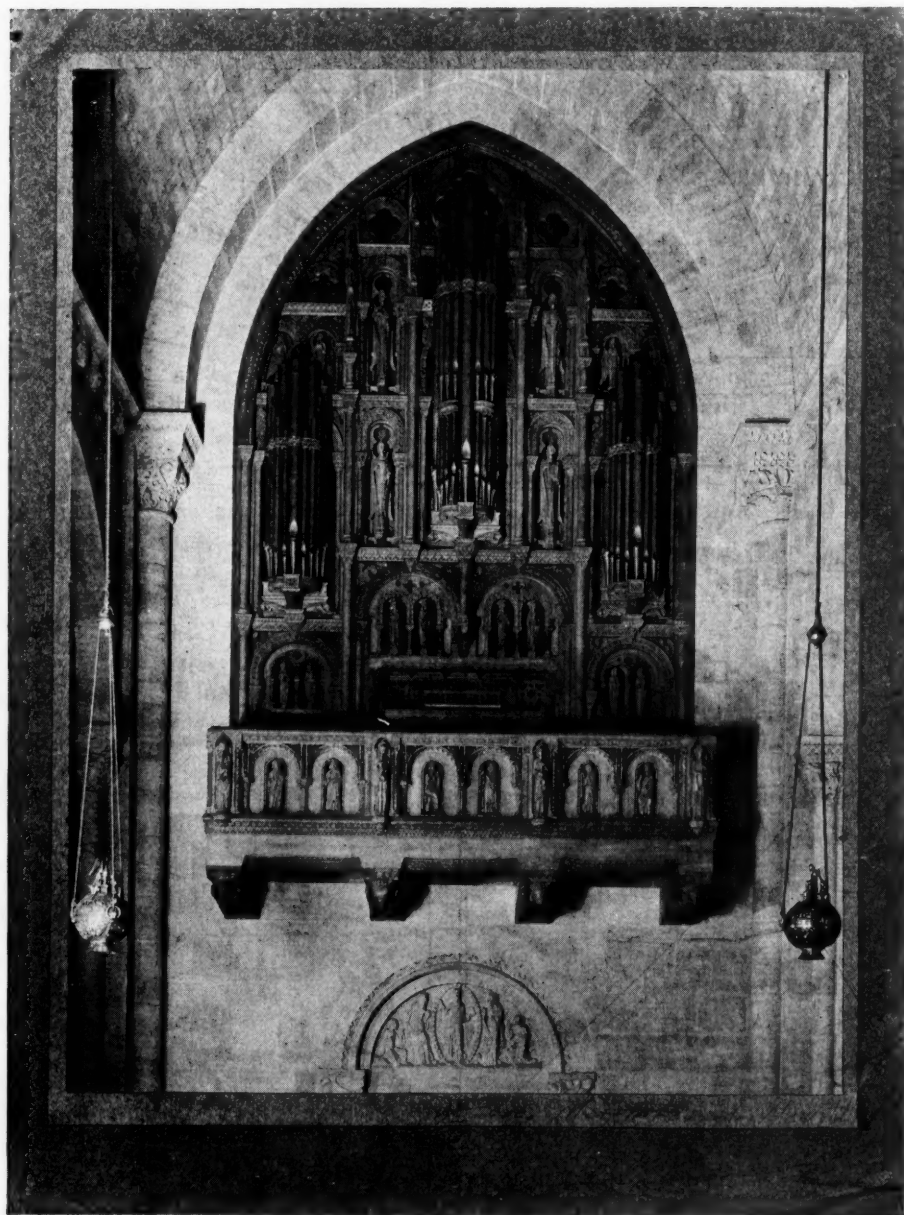


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*An
Announcement*

IN COMMON with other businesses, the Estey Organ Company has felt the harmful effects of the present depression. Plans are now under way which will reestablish the traditional soundness of four generations of Esteys.

DURING the time necessary for these plans to mature there will be no cessation of our activities. We offer prospective customers the same service and the same quality product which we have supplied for nearly a century.

J. P. Estey
Jos. G. Estey

Easy Organ Pieces

Selected Numbers of Fine Quality that May Be Played on a Small Organ

By PAUL S. CHANCE

H. Enrico BOSSI: *Ave Maria*, Op. 104, No. 3. 3p. 3 min. e. J. Rieter-Biedermann, Leipzig. A number in true devotional spirit, of harmonic type, and as simple and direct in content as the prayer from which its title is derived. One must be not just an organist to present this, one must be in truth a singer and "breathe into it" something more than is indicated by the printed page.

H. Walford DAVIES: *Solemn Melody*. 3p. 3 min. me. Novello. An unusual number of much melodic and harmonic interest, which was written originally for full orchestra and arranged for organ by the Composer. Its smoothly-flowing phrases, building up to a vigorous climax, require much poise and restraint on the part of the organist. If one can meet these terms, all will be pleased with the result.

Cesar FRANCK: *Andantino*. 6p. 5 min. me. Schirmer. One of the smaller pieces of this composer, yet with many clearly recognizable characteristics of his larger works. Again, the organist must be prepared to read between the lines if he achieves the sweeping, majestic effect intended, otherwise he has, in the main, just a melody with accompaniment, all in march rhythm.

Robert G. HAILING: *Grand Chocur*. 5p. 4 min. me. Gray. A good number for postlude or for prelude on festal occasions. It is forceful, extremely playable, and will be used frequently.

Adolph M. FOERSTER: *Prelude Df*. 4p. 5 min. me. Summy. Chiefly of melodic interest, in meditative vein, with one page in contrasting animated tempo leading up to a climax. After a return to the first theme, with an excursion to B-flat, the number finishes pianissimo without pedal.

Horatio W. PARKER: *Impromptu*, Op. 17, No. 2. 4p. 3 min. e. Schirmer. With a freshness of melodic line that reminds one of the French composers Deshayes and Salome, this piece is always good.

Josef RHEINBERGER: *Monologues*, Op. 162, Book 1, Nos. 1, 2, and 3. 2p. Each 3 min. md. Novello. The first two of these are the most interesting and practical of this opus of twelve numbers, and the third may also be used occasionally. There is opportunity for the discerning player to use contrasting registers to bring out inner voice-parts and to offer these pieces as among the most beautiful and artistic items of his repertoire. Very useful where short preludes are necessary.

James H. ROGERS: *Sonata Em*. 30p. 26 min. md. Schirmer. 1. Allegro con brio. 7 min. Brilliant and impetuous in character, can be used to advantage at times. 2. Adagio. 5 min. A gem for use as prelude; melodious, not difficult, and never fails to please. 3. Scherzo. 5 min. Just the thing for a short recital program, easy to memorize for such an event and is very dainty and attractive. 4 and 5. Interludio and Fuga are brilliant like the first movement. The Sonata is well worth owning if one plays only the second and third movements.

Some Faulkes Compositions

Brief Reviews of Some Interesting Music for the Average Organist and Congregation

Mr. Faulkes ranks as one of Great Britain's prolific producers of melody for the organ. He was born Nov. 4, 1863, in Liverpool, and he died Jan. 25, 1933, in the same city. He wrote music for the sake of musical in-

terest and never made any attempt to gain notoriety by being outlandishly modern when he could not gain attention by being genuinely musical. Many of his organ compositions were sent to America for publication. We include brief reviews of the best of them.

ALLEGRO SYMPHONIQUE, 10p. Schirmer, 1903, 75c. An excellent prelude for festival occasion. It has some of the elements of the show-piece and yet it is constantly musical and interesting, with a great many contrasting moods and a fine slow-movement section that fits in splendidly. It is a well-built piece of music that deserves a hearing every year in our church programs of the better sort.

BERCEUSE in G, 3p. e. White-Smith, 50c. A melody-piece of more serious character in which perhaps Harp or Chimes might effectively be introduced; this is not the helpless and hopeless type of melody with which nothing can be done but rather is it a melody of which a musician can make a great deal.

BERCEUSE in Df, 3p. e. Schirmer, 1905, 50c. Here is a simply melody of the usual type, in which the melody is harmonized in the lefthand part in their recapitulation against a wave-like figure in the right, making very appealing music for the congregation.

CAPRICCIO, 10p. md. Schirmer, 1904, 75c. A sprightly concert number that makes its effect from the play of a 2-4 motive in 3-4 rhythm; purely for diversion and entertainment, and not to be profound.

CONCERT OVERTURE Ef, 18p. me. Schirmer, 1902, \$1.25. Here is one of the best of Mr. Faulkes' pieces for concert use; as the opening number on a mild recital it is splendid, and equally fine for a prelude to a festival service. The thing is musical from start to finish, and will probably be considered too musical to satisfy severe tastes.

FANTASIA D, 12p. md. Schirmer, 1905, \$1.00. A brilliant piece of music that opens softly and slowly, and builds up gradually to the spirit of the festival. The final pages restore the opening themes, and the piece dies down again to a pianissimo. Practical service music of a high order of merit.

FESTIVAL MARCH D, 7p. me. Schmidt, 1909, 65c. A fine march that is genuinely musical from start to finish, with ample variety in the contrast sections.

IDYLLE Df, 3p. e. Schirmer, 1902, 50c. A charming melody over undulating accompaniment, with effective use of Chimes for accents.

OVERTURE Cm, 10p. Schmidt, 1912, 75c. This work is frequently found on recital programs; its popularity is sufficient evidence of what the profession in general thinks of it.

SOLEMN PRELUDE, 4p. me. Schirmer, 1914, 60c. A serious, musicianly work, suitable for morning prelude. It opens mildly and builds up to full organ, always in serious and sober mood.

TOCCATA F, 12p. d. Schirmer, 1902, \$1.25. A splendid study for the fingers, and a very worthy piece of concert music after the fingers have done their work.

These represent the obviously musical works by Mr. Faulkes rather than the equally obvious attempts to be profound as a composer; with the latter effort we have little sympathy, as any student skilled in counterpoint can write "compositions" on that basis, but to write a composition that conveys a real musical message of musical beauty is an entirely different proposition. The works mentioned in this brief review have the merit of genuineness.

A U S T I N

THE CHURCH of JESUS CHRIST
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Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Chorus

Abbreviations: e.d.m.v.—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

GARTH EDMUNDSON: BELLS THROUGH THE TREES, 8p. e. J. Fischer & Bro., 60c. Here is a lovely little melody, with Chimes, written with masterly restraint. It is the kind of music the world is hungry for. It opens with the melody in the left hand, and against this is the undulating righthand part, cleverly musical and effective. The middle section affords sharp contrast of tonality. The third section restores the original melody but gives it entirely different dress. It makes a charming little piece of practical music, worthy of the best artist, and yet not beyond even the beginner; the recital audience will give a sigh of complete satisfaction after this has been played; it's that kind of music.

GARTH EDMUNDSON: AN EASTER SPRING SONG, 6p. e. J. Fischer & Bro., 60c. A Spring Song in 6-8 rhythm is a most dangerous undertaking, but Mr. Edmundson makes the attempt and writes a piece of practical and interesting music. Chimes lend their aid in brief junction passages, and the Harp plays a delightful part in the contrast section, though the Harp is not entirely essential. The middle section is really charming; we suggest the Harp as called for in the lefthand part, plus Dulciana and Unda Maris, or perhaps plus Unda Maris alone or plus very soft Flute Celeste alone; and then for the melody, not the common 8' and 4' flute combination but something like 8' Oboe plus Nasard or Larigot or some other off-unison single-rank mutation voice. The long coda will give ample opportunity for the player to show his imagination in devising lovely individualistic registrational effects—those delightful tones that can be a part of the music of no other instrument than the organ.

GARTH EDMUNDSON: TO THE SETTING SUN, 3p. e. J. Fischer & Bro., 50c. The third in the set of three melody pieces is this classic type of melody, sedate, reserved, slow-moving. Its poise is its chief asset. It refuses to hurry, it doesn't even acknowledge rhythm as a factor, though it is written in strict rhythmic form. The accompaniment to this melody is in fact a second melody, harmonized in the lefthand part and moving along very steadily. While the other two pieces will likely make a direct and immediate appeal to the public, this one is more reserved and will carry with it more of the impression of a classic melody.

ORGAN-PIANO

DANIEL GREGORY MASON: PRELUDE AND FUGUE Am, Op. 20, 32p. d. This composition was originally written for piano and orchestra, and so performed by the New York, Philadelphia, Boston, and Chicago orchestras, and others; the present version has been made by Mr. Mason for use either with two pianos or with piano and organ, the organ playing the orchestral parts. Strangely enough the piano part is sometimes written on three staves but the organ part is confined to two, yet the transcription of the orchestral passages has been so well done that the experienced organist will hardly notice the lack of a third staff and will find himself subconsciously supplying the proper Pedal notes. It is modernistic music, in that tunes as such do not exist; rather the materials of musical resources are used to paint a picture or portray a mood, and it happens to be a picture that is intelligible and pleasing to 1933 music-lovers, though it

would have been vague and indefinite for 1883 audiences. It is good to have literature of this sort associated with the organ. It tends to pull the organ away from its isolation and compel it to become a vital musical force—sometimes doing it more effectively than organ literature itself is able to. The modern idea of registration will be as essential as the modern idea of touch. Diapasoned monotony would be as deadly as the proverbial Dudley Buck legato. It would be futile for a reviewer to place exorbitant confidence in his own opinions and try to say that such a composition as this is either good or bad; the only way that can be determined is by repeated hearings of the work played by sympathetic and masterful artists after weeks or months of study. All the reviewer can say is that structurally the music is splendid, with every evidence of both mastery and artistry in the writing of it; and that therefore it merits use by every artist whose resources, technical and instrumental, permit him to adequately undertake its performance. "Competent" reviewers said Beethoven was terrible and Wagner was worse; we don't want to join that gallery. But we make the guess that whoever gives this work public performance on his programs will be set down in his community as a higher type of artist than those others who are content with commonplace things that require less effort for performance.

Church Music

Obvious Abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.

o.u.—organ accompaniment, unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

H. T. BURLEIGH: "SAVIOUR HAPPY WOULD I BE," 8p. cqu. me. Ricordi, 15c. A smooth, appealing anthem that has much of musical beauty in it, with true churchly spirit and an unusual text. This is not a spiritual but an original creation of Mr. Burleigh's and a splendid one too. Any good choir would enjoy presenting it.

DAVID HUGH JONES: "PSALM 150," 10p. c. 8-p. me. Schirmer, 1931, 18c. A strange combination of occasional musical charm and ancient-mode severity. An unsympathetic singing of the notes however perfectly will gain nothing, but a sympathetic search for the artistic possibilities ought to make this anthem one of the outstanding bits of church repertoire. Sopranos must have an easy top B-flat, and all parts must be able to sing running-passages without scrambling after them. If your choir can do all this, it's a good choir and here's a good anthem for you.

T. TERTIUS NOBLE: "O SACRED HEAD SURROUNDED," 7p. cu. d. Schmidt, 1932, 15c. The spirit of the chorale is united with that of contemporary church music, and the result is one of the best of Dr. Noble's anthems. Each of the four voice-parts must be able to divide and carry on with perfect precision, in spite of occasional measures that will be by no means easy. It's an anthem for fine choirs only.

CLARENCE C. ROBINSON: "BE STRONG," 8p. cq. b. s-a. me. Ditson, 15c. Published three years ago but still exemplifying its text and going strong. A brilliant anthem, with a sturdy bass solo, and a tuneful and appealing duet—just the sort of music to carry a message to the average congregation. The volunteer choir will enjoy doing it.

CARLETTE C. THOMAS: "WHEN WILT THOU SAVE THE PEOPLE," 7p. cu. me. Ricordi, 15c. The unusual text makes this anthem worth recording for such as an Armistice Day service; the music is forceful, interesting, and worth working over.

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PILCHER *Organs*

GRACE E. M. WHITE: "I HEARD THE VOICE OF JESUS SAY," 5p. c. b. e. Presser, 12c. A melodious anthem that will make a wide appeal; the final pages call for a soprano solo voice in descant style against the rest of the choir.

EASTER ETC.

CRUGER, ar. Alfred Whitehead: "UP UP MY HEART REJOICING," 6p. cqu. me. C. Fischer, 15c. A solemn hymn-like chorale from the 17th century that might be made effective enough by reason of possible contrasts.

W. R. VORIS: "LIFT UP YOUR VOICES NOW," 5p. me. Schmidt, 12c. A rather spirited anthem in 9-4 rhythm, with an unaccompanied section for contrasts.

VULPIUS, ar. Alfred Whitehead: "THE STRIFE IS O'ER," 5p. cu. me. C. Fischer, 15c. Some 8-part writing. From the early 17th century.

GRANIER, ar. Sumner Salter: "HOSANNA," in two versions, one for mixed voices, one for men's voices, text by Alice Mattullath arranged to make it an Easter or post-Easter anthem, 8p. e. C. Fischer, 12c.

F. A. G. OUSELEY: "O SAVIOR OF THE WORLD," for Good Friday, 7p. 8-part. cu. me. Gray.

CANTATA: ERNEST H. SHEPPARD: "CALVARY," 30p. e. Presser, 60c. Solos for men's voices. For the Lenten season.



FREE ACCOMPANIMENT OF UNISON HYMN-SINGING, Charles Harford Lloyd, 42p. 39 hymntunes. In listing Dr. Whitehead's little collection of hymntune ornaments we are reminded of this book published abroad some few years ago in which an English organist sets down the fun he has had in ornamenting hymntunes at the organ while his choir and congregation have been at work on the melody and text. It would seem that this field is not only more logical than faux-bourbons and descants but also more satisfactory from a musical result. While there may be a question as to the propriety of adding more vocal parts to a vocal work, there is no such question as to ornamenting the accompaniment; and the result is not nearly so disturbing for a congregation.

We rarely hear an organist take the liberty of making his hymn accompaniments interesting and independent; why not? A congregation and choir do not need the slavish support of the organ in playing note-for-note what the choir is singing; so why not do something interesting?

Mr. Lloyd's book is a cloth-bound work, 10 x 12, oddly enough published without date, copyright, or any of the usual data. We shall be glad to endeavor to secure copies for any interested readers. The price is \$3.15 postpaid. If something is to be done to hymn-singing to make it a worthy part of a church service we cannot imagine anything more musically interesting or emotionally stirring than to have the chorus sing the tune in unison and give the organist the right to embellish the text, stanza by stanza, along the lines of this book—which in reality is pretty much on a par with Bach's intent when he was playing with his choral preludes. To divide the choral forces when the hymn itself demands 100% vocal attention is rather misdirected effort.

HOW TO BUILD A CHAMBER ORGAN

H. F. MILNE

5 x 7, 169p. Illustrated. So many enquiries come for the Wicks book, *Organ Building for Amateurs*, that we call general attention to the excellent little book by Milne, published eight years ago; the Wicks book is out of print,

though second-hand copies are occasionally to be had. Mr. Milne's book enables the reader who is handy with tools and knows a little about the inside mechanism of the organ to build an instrument for himself, make the pipes, do the voicing and tuning, and make a complete and satisfactory job of it. The chapters on tuning and voicing are especially instructive, as are also the diagrams and instructions on how to lay out the scales. It would be difficult to imagine a better way of learning about the workings of an organ than by beginning with a study of this book, after which the student would be ready to more thoroughly digest the advanced stages of organ building as so completely covered by Dr. Barnes' work, supplemented by the two books by Mr. Whitworth. T.A.O. has secured a few copies of all these books for the convenience of its readers.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, bass, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—every, difficult, moderately, very.

ORGAN: Roland Diggle: *Rejoice Ye Pure in Heart*, 6p. me. Gamble, 60c. On the hymntune "Marion."

ANTHEMS: E. S. Barnes: "Give ear to my voice O Lord," 3p. cq. s. me. C. Fischer, 12c.

Do.: "O give thanks unto the Lord," 10p. cq. s. me. C. Fischer, 15c.

Do.: "If thou comest to serve the Lord," 4p. cq. me. C. Fischer, 12c.

Do.: "Te Deum" Ef, 14p. c. md. C. Fischer, 18c. With toccata-like accompaniment, some fine contrasts, looks like a splendid bit of service music.

Do.: "Ye that fear the Lord wait for His mercy," 4p. cq. b. e. C. Fischer, 12c.

Cyr de Brant: "Adoramus Te Christe," 4p. cqu. me. C. Fischer, 12c. Latin and English texts.

Norman Coke-Jephcott: "When wilt Thou save the People," 15p. c. s.t. me. Gray, 20c.

Carl F. Mueller: "God is in His holy temple," cu. e. G. Schirmer, 15c.

Do.: "Praise to the living God," 11p. cu. md. G. Schirmer, 18c.

Do.: "The thought of God," 6p. cq. me. White-Smith, 12c.

Firmin Swinnen: "The Lord's Prayer," 3p. cqu. me. Schmidt, 10c. This is not a chant but a harmonized setting that follows the text smoothly and naturally.

Wm. T. Timmings: "Lead us O Father," 5p. cq. a. e. C. Fischer, 15c.

Alfred Whitehead: "O Lord support us," 4p. 5-pu. e. C. Fischer, 12c.

Do.: "O merciful God," 3p. cqu. me. C. Fischer, 12c.

ANTHEMS: MEN'S VOICES: Goss, ar. Daltry: "O Savior of the world," 4p. cqu. C. Fischer, 12c.

ANTHEMS: WOMEN'S VOICES: Bach, ar. Eger-ton: "Crucifixus," from "Mass" Bm, 6p. cq. o. e. C. Fischer, 15c. Latin text only. A very worthy arrangement.

Bach, ar. Geer: "O Jesu sweet," 3p. cqu. C. Fischer, 12c. English and German texts; three additional stanzas help swell the length to that of an anthem.

Purcell, ar. Egerton: "Rejoice in the Lord alway," 8p. 3-p. me. C. Fischer, 15c.

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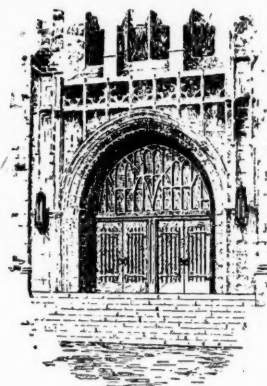
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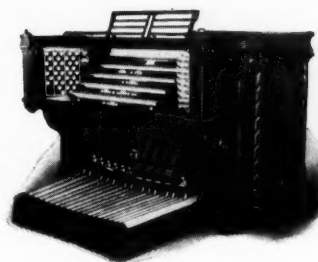
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ANTHEMS: UNISON: Clement R. Gale: "Te Deum Laudamus," in C, 11p. range C-E. me. Gray, 15c.

18 FAUX-BOURDONS AND DESCANTS, ar. Alfred Whitehead, 36p. C. Fischer, 60c. One of the most difficult things in church music is to write a tune above a wellknown hymntune and have the results satisfactory to musicians who did not participate in the writing. We believe it was Thomas Whitney Surette who once said that the best thing to do with a tune is to let it alone, and congregations usually follow his advice. But when a chorus choir sings the hymntune in unison, as hymntunes usually should be sung, with either the organ or a high soprano or tenor voice adding a supplementary melody above it, the effect is at least interesting, and church music often needs the grace of being interesting. Dr. Whitehead selects wellknown hymntunes for most of his examples, and writes faux-bourbons rather than descants; the collection should be useful wherever the congregation either heartily sings or heartily ignores the hymns. Dr. Whitehead's introductory remarks are words of wisdom.

CHORUSES: SECULAR: Carl F. Mueller: "Sunset," 6p. cu. me. G. Schirmer, 15c. Opens with passages in open fifths for women's voices answered in open fifths by men's voices, and then goes into the business of making interesting music, which it does very well. A few passages in 8-part writing. A good number for the concert program.

Eric H. Thiman: "My Pretty Maid," 5p. cu. me. Gray. Tuneful and attractive.

John E. West: "Robin Hood," 4p. 3-p. e. Gray. Melody in the bass; an inviting number in lighter mood.

Eusebia Simpson Hunkins: "Love is a Sickness," 13p. cu. me. Gray, 20c. Some 8-part writing. Music aimed at painting a picture, a rather pretentious and worthy effort.

Calendar

For Program Makers Who Take Thought of
Appropriate Times and Seasons

—JUNE—

1. Latham True born, Portland, Me.
2. Elgar born, Broadheath, Eng., 1857.
3. Julius Reubke died, 1858.
5. Weber died, 1826.
6. Emil Sjogren born, Stockholm, Sweden, 1853.
6. Stainer born, London, Eng., 1840.
7. Eduardo Marzo died, New York, 1929.
8. Schumann born, Zwickau, Ger., 1810.
8. Harry Rowe Shelley born, New Haven, 1858.
14. Charles Raymond Cronham born, Jersey City, N. J.
14. Flag Day, Stars and Stripes adopted, 1777.
15. Washington chosen to head American army, 1775.
15. Grieg born, Bergen, Norway, 1843.
16. G. W. Stebbins born, Albion, N. Y., 1869.
17. George A. Burdett born, Boston, Mass.
17. Gounod born, Paris, France, 1818.
17. Battle of Bunker Hill, 1775.
18. Wm. Y. Webb born, Newark, N. J.
21. Rimsky-Korsakoff died, 1908.
21. First day of summer.
24. W. J. Marsh born, Liverpool, Eng.
24. Summer Salter born, Burlington, Ia.
26. Camille Zeckwer born, Philadelphia, Pa., 1875.
27. Eugene Thayer died, 1889.
28. Oley Speaks born, Canal Winchester, Ohio, 1876.

THE CHURCH YEAR

Those especially interested in following accurately the church calendar should secure a copy of The Church

Choir Year, a booklet issued by White-Smith Music Publishing Co., Boston, Mass., in which their anthems are catalogued under calendar headings, such as Advent, Epiphany, New Year, Holy Week, Apostles-Martyrs-Saints, Baptism, Confirmation, etc. etc. The leaflet contains 42 pages and the listings include beside title and composer the solo voices needed and the price. It will be found exceedingly useful wherever the services are definitely planned in advance.

New Music from Abroad

Paragraph Reviews

By ROLAND DIGGLE, *Mus.Doc.*

From Joseph Williams Ltd. of London there comes some interesting organ works that should find many friends in America. *An Introduction and Variations on a Ground Bass* by Alec ROWLEY is a firstclass piece of writing that I have found useful for recital and church work. An attractive theme is treated in a colorful way and while not difficult the piece comes off in great style. *Dream Fantasy* by Frank SMITH makes an admirable prelude, beginning on soft strings it works up to a full organ climax and finishes softly. Ronald CHAMBERLAIN in his *Eight Short Pieces* published under one cover gives us some interesting and useful music for seven of the numbers: *Improvisation, Offertoire, Air, Intermezzo, Canzona, Bagatelle, Interlude* are just the right length for offertory use. I like them all and recommend them especially to organists in churches where an offertory taking from two to three minutes is needed. Something along the same line is Edgar MOY'S *Contrasts*, a little suite of five numbers, quite easy but each number having something to say and saying it in a nice way. For the organ student I recommend *Six Trios* by A. P. ALDERSON. These trios illustrate various difficulties, legato playing, phrasing and rhythm, rhythmical precision, and so forth. At the same time they are quite charming and can be used for either preludes or offertories.

A splendid *Prelude and Fugue* by Charles MACPHERSON, the late organist of St. Paul's Cathedral, deserves the attention of some of our recitalists for it should make a stunning recital number. Fairly difficult and demanding a firstclass organ it is surprising that this fine work is not better known than it is, I have found it interesting to work up and I believe audiences will enjoy hearing it.

Another fine recital number is A. C. MACKENZIE'S *Britannia Overture*, a real British piece of music. If you should be giving a series of programs featuring the music of different lands by all means include this piece in the English program for it is bound to make a hit, but for heaven's sake play it allegro vivace and not adagio.

From the Edition Pizzi of Bologna there are two pieces by Cesare NORDIO, *Musette* and *Canzone*. Two inoffensive ditties that died stillborn, may they rest in peace. Even worse is a long *Chorale and Variations* by Adolph MITZELL, published in Germany. Here we have a jolly, typical German chorale in B-minor that must have been written by some high executioner after a particularly busy day. To this, friend Mitzell has added the most modern of modern harmonies; the executioner's theme is soon lost but this does not bother Mr. Mitzell, he goes on, page after page, each page getting blacker and blacker; at last, worn out with suffering, Adolph brings the work to a close on page twenty. This is nineteen pages too late for me, but then I never did like thirty-second notes.

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THE WILLIAM C. CARL BRONZE PLAQUE
(See page 211)

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APRIL 1933

No. 4

Even the Greeks had a Name for It

Newly Discovered Manuscripts Carry Organ History Back to 400 B. C.
Autographic Recording Invented 1000 Years Ago

By SENATOR EMERSON RICHARDS



THE CONTROVERSY that recently broke out between the learned Doctors, Barnes and Koch, relative to the origin of the Harmonic Flute, prompted the writer to engage in what has turned out to be a most exhaustive and laborious investigation. The origin of the Harmonic Flute is of such vital importance to the organ world as to warrant the most painstaking research. Never from the time of Jason's famous quest down to the latest Senate inquiry into why

the Honorable J. Thomas Heflin was restrained from returning to the United States Senate, has an investigation such as that undertaken by the writer been attended with more difficulties.

Not the least of our troubles was to find a point of beginning. References in organ literature to the Harmonic Flute took us back a scant four centuries, so that some other point of attack seemed obligatory. The suggestion of Dr. Barnes that the remote ancestor of the Harmonic Flute could, with reason, be traced to the "original protoplasm" was almost an inspiration.

When Washington Irving undertook to write his Knickerbocker's History of New York, he began with the creation of the world, observing very logically that if the world had not been created, New York would not have been erected and there would have been no history to write. This gave the author a clue. Perhaps if we could learn something about the origin of the organ we might solve the more important problem of the ancestry of the Harmonic Flute.

Proceeding upon this theory and inspired with the most disinterested motive of assisting each Doctor to prove the other wrong, the writer has been groping around in the haze of historical misinformation which hides the early history of the organ.

Most writers, such as Hopkins and Rimbault, Audsley and others, have observed that the first reference to an organ is to be found in the twenty-first verse of the

fourth chapter of Genesis, "Jubal was the father of all such as handle the harp and organ." In the 151st Psalm it is intimated that David was an organ builder, but since the Psalm itself is not very authentic, this allegation may be a libel upon the otherwise good name of David.

Returning then to Genesis, we are met with our first embarrassment. The Hebraic word "ugab" was translated by the zealous disciples of King James to mean "organ." For this translation there seems to be but little justification.

"Ugab" meant any musical instrument capable of producing multiple sounds, such as a harp, or it may denote a collection of musical instruments. It was formerly thought that the word "organon" as used by the Greeks and Romans had a similar general significance. The discovery of the Greek manuscripts that will be referred to at length later demonstrates, however, that the Greeks, as early as the fourth century B. C. were familiar with a wind instrument that was blown and played mechanically and was the predecessor of the modern organ. So that the Greeks of this early period knew about the organ and had so named it.

All of the histories on ancient organs had, without any authentic historical proof, assumed that in some manner the inspiration of the original organ was the Styrix or Pan Pipes. There are many illustrations in Greek sculpture and pottery of the Pan Pipes, and unquestionably their similarity to modern organ pipes has led to the assumption that they originally suggested the organ.

The latest investigations upon this subject throw considerable doubt upon the validity of this assumption. The Pan Pipes were simply a series of hollow reeds, bound together, and of lengths corresponding to the Greek scale, and when blown across responded with the appropriate note. It has been assumed that these reeds grew into organ pipes, and that a means of mechanically feeding them with wind was devised, and this constituted the original organ.

Such an assumption entirely disregards other types of sound-producing instruments which, musically considered, were far in advance of the Pan Pipes. Thus,

flutes and rudimentary forms of oboes were known to both the ancient Mesopotamians and the Egyptians long before the Greek era. Both the flutes and the oboes obtained their variation in pitch by stopping open holes in the barrel of the instrument with the fingers. It seems to have been entirely overlooked that the ancients might have applied mechanical means to the operation of such instruments and thereby obtained a rudimentary organ with one pipe instead of multiple pipes. Recent researches have demonstrated that this latter speculation is based upon facts, and that organs of a rather highly developed mechanical nature were devised that used a single pipe to produce at least ten notes.

Descriptions of these organs are to be found in treatises written by Greek philosophers as early as the fourth century B. C. The treatises in the original Greek have long since been lost, but fortunately for us copies of them were made in Arabic in about the eighth century of the present era and these Arabian translations have recently been found and deciphered.

In our search for the Harmonic Flute it was necessary for the author to examine these ancient manuscripts describing the earliest form of organs. With breathless anticipation the reader has listened to the battle of the Doctors. No less eagerly will he follow the writer as he hews his way through the jungles of history to the heart of an ancient civilization where he hopes lies buried the secret of the first Harmonic Flute.

But the Greeks were an unreliable lot. They must have anticipated the curiosity of the learned Doctors. With sheer perverseness they have deliberately concealed the form of their organ pipes. In their treatises every little detail of the mechanism is meticulously explained and diagramed. But the sound-producing mechanism is glossed over with a studied reticence which only too clearly reveals the base motives of these ancient writers. They may have been philosophers by profession, but they were organ builders at heart.

We can only speculate upon the subject. From what they tell us we know that they had experimented exhaustively with both reed and flue pipes. Under the circumstances, the principal of the Harmonic Flute could hardly have escaped their notice. Every voicer knows that an organ pipe, until properly treated for the defect, will most likely speak one of its harmonics, and that the first operation upon the pipe is to induce it to speak its ground-tone. This may be done by reducing the pressure, raising the lip, adjusting the languid, or altering the position of the wind-stream. As children we discovered the principal for ourselves when we blew too hard into our penny whistles, or endeavored to induce dulcet harmony by blowing across the neck of a bottle.

This premeditated and gratuitous desertion of the good Doctors by these ancient philosophers is characteristic of the Greeks. When Helen ran out on Papa Menelaus, she did more than launch a thousand ships and give Mr. John Doe Homer, the original keyhole reporter, a lifetime job. She made trickery, treachery, deceit and conspiracy as fashionable as the cocktail hour in a New York speakeasy. And does not philosophy always follow the fashion?

We may be disappointed, but not surprised, if our Greeks tricked the author into a laborious examination of their projects, only in the end to leave him groping in a vast fog with no landing-field in sight.

Such wellknown names in the philosophical Who's Who as Plato, Archimedes, Philon, Heron, Apollonios and Muristus are to be found tacked on the name-boards of ancient organs, but none of them even so much as pretended to be the inventor of the Harmonic Flute.

Muristus, with that becoming modesty affected by his modern contemporaries in the organ-building craft, tells us just how to "construct the comprehensive pipe-organ for all the wonderful sounds." He even describes the stop which can be heard for sixty miles. But after intriguing our curiosity by telling us just exactly how the organ is made, he glosses over the construction of the pipe-work with suave nonchalance, which leaves us with no alternative but to assume that he deliberately intended to conceal from our learned Doctors whether the pipes were harmonic or not.

Nowhere, sad to relate, in all of the prospectus issued by the Greek philosophical organ builders, is there so much as a hint of the Harmonic Flute. Regrettably, therefore, the author was compelled to bring his researches upon this all-important point to an inconclusive and inglorious close, for the present at least. Since this all-engrossing subject must be dropped, the reader may well turn the page here and go on to the recital programs or the obituary columns.

Nevertheless, the investigation resulted in some interesting by-products, among which was the detailed description of these ancient Greek organs, and as it will somewhat allay the mortification of the writer, and may assuage the chagrin and disappointment of the reader, I will proceed to describe the ancient Greek organs.

The particular manuscripts that we will discuss prove that there were two general kinds of organs known to the ancients. The first form may be called the pneumatic organ, and the second the hydraulic organ. The most ancient form of the pneumatic organ was blown by the mouths of one or more attendants, while at a later period a rudimentary bellows, similar to the blacksmith's bellows, was employed.

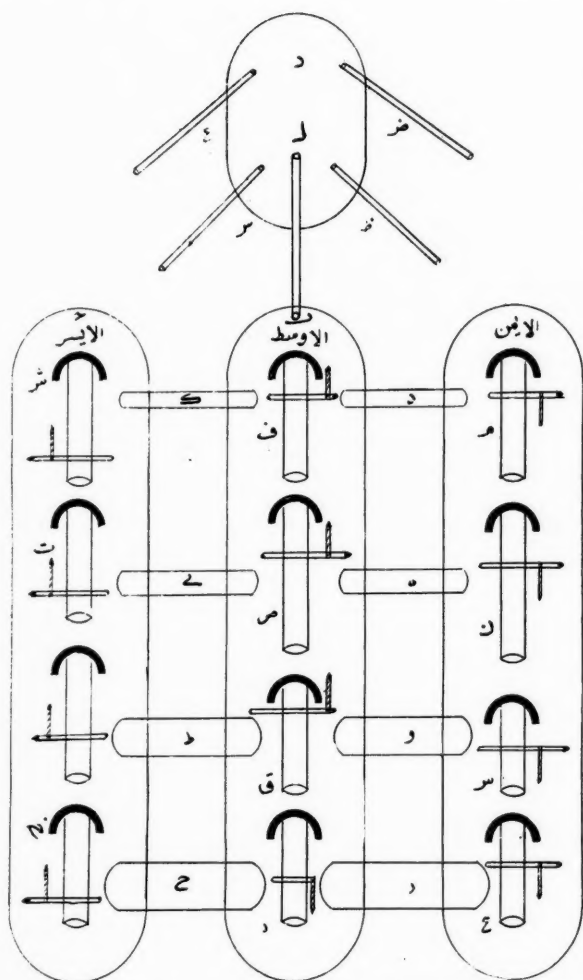
The hydraulic organ also had two distinct forms—one related to the method of retaining the air pressure and was called the hydraulis. In this form a bell- or cone-shaped metal chamber was inverted in a larger chamber containing water. Wind was now pumped, usually by means of a piston arrangement, into the inverted chamber, causing the water to be displaced; and thereby rising in the outer vessel, the weight of the water provided a stabilized pressure of the air in the inner chamber. This air was then led to the sound-producing mechanism.

The second form of hydraulic organ was of a radically different construction and seems not to have been known until the finding of the Apollonios manuscript, which describes a method whereby the water itself compresses the air in lieu of pistons, as in the case of the hydraulis. It will be noted that all of these treatises relate fundamentally to the method of obtaining a supply of compressed air rather than to the method of producing the sound.

The dates when these various organs were invented are quite unknown. That the mouth-blown organs are the oldest must be conceded, and they may have been known to the Mesopotamians and Egyptians. This conjecture is strengthened by the fact that the hydraulis is of Greek Colonial origin.

The manuscripts now in our possession show that the hydraulic organ came into being about the fourth century B. C., but who its inventor was cannot be determined.

Again we must remind the reader that much of Greek philosophy and literature would be entirely lost to us were it not for the copies of these works which were made by Persian and Arabian philosophers in the early centuries of the Christian era, and it is to these sources that we must go for our organ literature. Thus, one Persian writer ascribes the invention of the organ to Plato, another one gives the credit to Aristotle, while



Courtesy of the British Museum

THE MURISTUS ORGAN

A drawing of the world's oldest organ, as it existed at approximately 400 B.C. The Arabian translator probably copied the illustration from the Greek original, but of this we cannot be quite sure. The plan shows the three buffalo skins, with the reservoir at the top of the middle skin. The connecting tubes, for the passage of the wind between the skins, and the speaking pipes mounted upon the skins, with the valves for opening and closing the speaking pipes, are all clearly indicated. The manuscript descriptive of the Muristus organ is a work of a dozen or so pages, illustrated by the single drawing reproduced herewith.

still others say that Archimedes was the inventor of the hydraulic organ.

Ctesibius, in the modern histories on the subject, is credited with the invention of the hydraulic organ, but the testimony is entirely hearsay, and the statement of but one writer. There is no foundation for the fable that Ctesibius was a barber in Alexandria, as commonly stated. He may have kept a restaurant or worked the philosophical racket, but no barber would suffer the interruptions of an organ, and therefore we can more or less definitely rule him out as the inventor of the organ.

In addition to Apollonios, we have the two manuscripts of Muristus, who describes the construction of both the pneumatic and the hydraulic organ, but who

does not claim to be the inventor of either. Muristus is a rather shadowy personage, of which little is known outside of the manuscripts. There has been some speculation as to whether or not Arabian copyists have not distorted his name, and that he may have no real existence. There have even been attempts to prove that he is identical with Ctesibius, but the point hardly seems worth arguing. We do know that we have the manuscripts, and that they are copies of ancient Greek originals that were written probably not later than 250 B. C. and not much earlier than 400 B. C.

The hydraulis seems to have become the most popular of the ancient organs and is mentioned by numerous Greek and Latin authors during the early Christian era. Its last stronghold appears to have been in the Eastern Roman Empire, where elaborate examples were in use in Constantinople up until the eleventh century.

The hydraulis was purely a secular instrument, appearing in public places of amusement and particularly in the circuses. Nero's famous fiddle was in reality a hydraulis upon which he performed publicly at the gladiatorial games. We do not know whether Nero was a member of the A.G.O. or not, but something must have put the lions in a temper, considering what they did to the early Christians.

There is even historical substantiation of the prejudice against organ recitals. The hydraulis was anathema among both the Jews and the early Christians, due probably to its almost universal employment in non-religious music. Thus, the Rabbi Hoshayah (200 A. D.) is moved to declaim, "There are hydraulis players and flute players in the land, and such a land should be destroyed."

By the beginning of the fifth century A. D. the reputation of the organ had fallen to a very low estate, and the name of a player of the hydraulis and similar instruments was synonymous with that of an immoral person. The organ became the "food of love" and found its most congenial surroundings in those resorts where the wine was strong and the ladies were weak.

We are indebted to a fifth-century priest and abbot by the name of Isaac of Antioch for a rather racy description of the organ and its use during this period. It appears that old Ike was not above hitting the bright lights on occasion, and here in part is what he says about it:

"Meditation rushes over me and in agitation I enter the lovely city of the Greeks. During this time music deprives the inhabitants of sleep. I hear every night the sounds of citharas and hydraulis, which sounds before the palaces. Sleep is sweet, yet we are awakened by the music. The sound of the pipes conquers sleep. Every other thing is driven away by the necessity of listening to the music. The whole city is a wine shop and when the musicians play they change night into day. Everyone sings, so that each is pleased with his own voice and delights himself with singing. Every night there are musical feasts. Everywhere the hydraulis conquers, when there is someone to perform upon it. In this way the musicians greet the dawn. The hydraulis, with its sound, sustains the voices until they reach to the very tops of the houses."

The world has not changed very much. It will be recalled that a certain organ builder got his start by peddling automatic player pianos in just such resorts as our friend Isaac found in old Antioch. Given a bath and a shave and a yellow roadster, Ike could have done pretty well on Broadway.

Under the circumstances, there is small wonder that the hydraulis found scant toleration among the fathers of the Church. The hydraulis had lost caste, and by the ninth century had about disappeared, except where Byzantine or Arabian influence predominated. An

Arabian writer of the tenth century describes an organ in the Byzantine Court as follows:

"This organ consists of two columns, hollow and slender, beautifully made of marble. These stand upright, closely united. Below are bellows like those which a blacksmith employs, small and elegant. The organist sits above, and those who sing stand to the right and left, and sweet music is heard, and there is nothing like it in creation. There is also such an organ in the Church of St. Sophia in Constantinople."

Persian and Arabian philosophers centering around the University of Bagdad were responsible for the translation of the Muristus manuscripts. It cannot be definitely stated who the translators were, but at least three copies of one of Muristus' treatises are in existence. The most complete one is in the British Museum. A second is in the library of St. Sophia at Constantinople, and the third in the library of the Three Moons College at Beirut. The photographs accompanying this article are from the copies in the British Museum, and grateful acknowledgment is made of the cooperation of the Museum authorities in permitting their publication, and particularly to Mr. A. S. Fulton of the Department of Oriental Manuscripts.

It is not possible, within the length of this article, to give the full texts of the treatises, but a general outline follows:

"Treatises by Muristus on the Construction of the Comprehensive Reed Pipe Organ for all the Wonderful Sounds."

"And it is that which makes you hear a wonderful sound, causing you to weep violently. It makes you hear a sound compelling sleep, for he who hears it sleeps where he stands. It makes you hear a sound that causes you to be merry and to dance. And makes you hear a sound that delights and carries away the senses."

"So when you wish to make this instrument, take three well tanned skins [buffalo skins], then sew up the skins thoroughly so that they are air-tight, and leave the head of the third skin unsewn. Then put the skin with the unsewn head in the middle . . ."

The treatise then goes on to direct that the three skins be joined together with pipes, having an increased ratio, so that the pipe furthest from the head is the largest.

"And these pipes are for the passage of the wind . . ."

"The sense of this is that for these pipes we make fixed widths, then the ratio of the pipe H [nearest to the neck] and the next pipe is as two is to one. Then we make the ratio of the pipes W and D [the next pipes] as three is to one, and we make the ratio of the pipes Z and D as four is to one . . ."

The writer then directs that a fourth skin be mounted upon the head of the unsewn middle skin, and that it be provided with four pipes or twelve pipes as wanted, and that these pipes be made of a size suitable for blowing. The treatise then directs that each of the four skins be perforated on the upper side, with four holes opposite the pipes for the passage of the wind.

"Then mount upon these holes pipes of brass of which the width and the ratio are according to the size of the holes, and let the length of each pipe be the same. Then let these pipes be standing vertically from the skins. And they number twelve pipes, and those in the skins to the right are marked M, N, S and X, and those in the middle skin are marked F, S, Q and R, and those to the left are marked Sh, T, Th and Kh. Then mount with a frame arrangement upon every one of these pipes at its extremity the sound mechanism [or as one writer translates it, the sound box] and you will get twelve sounds."

"Then for these twelve pipes in which are the sounding boxes, you insert in the pipes valves which are shut and opened to change the sounds, and this is the manner of making this instrument. So understand that." (I hope the reader does!)

" . . . Place the whole of this upon a frame work and make seats for the men who play. Then if we wish to make sorrowful music, close all the valves in the pipes except that of N, Z and T. [Z is evidently a mistake of the translator.] Then when those who play let the playing be gentle, for nobody is able to hear this sound except that grief enters into him and sleep overcomes him. To play music inducing courage, open the stoppers M, S and Th, and blow hard; and if you wish to produce pleasure until the senses are overcome and he who hears weeps and moans, open the stoppers N, S, T and Sh. And if you wish to hear a marvelous sound that overcomes the hearers and makes their bodies weak, open the pipes M, F and Sh and also X, D and Kh. Then you will hear this marvelous compound sound which man does not comprehend. And let the ears of those who play be stopped, otherwise their efforts will be useless. Let those who blow be experienced in singing and melody so that they may play melody just as those who play the flute make melody."

It will be noted that the treatise describes a very rudimentary form of pneumatic organ, something more than a bagpipe and something less than we are accustomed to consider as an organ. Yet it contained twelve pipes, and from the description it will be noted that it played chords, which seems to have been the thing which excited the enthusiasm of the writer. The mouth-blown organ here described is undoubtedly the oldest form of the organ of which we have any authentic knowledge.

The British Museum illustration shows that the valves are not in the same place on all the pipes, and the sound-mechanism is merely indicated by the heavy half-circles. That this was a reed of some description is evident from the text, and the pipe itself was nothing more than a resonator. The valve evidently controlled the pitch by being placed along the resonator at a proper point. It was evidently the weight of the pipes which created and stabilized the pressure.

Not only is this the oldest illustration of an organ, but it is likewise one of the first indications that the Greeks of the fourth century B. C. had some knowledge of harmony, since the treatise speaks of at least three single chords and one augmented chord, as well as of the use of the instrument for the playing of simple melodies. The scale of this instrument is not generally known, but probably harmonized with the contemporary Greek scales.

Muristus is also the author who first describes the hydraulis. The instrument he depicts is not intended for the production of music, generally speaking, but for purposes of war. The title of the work is:

"The Treatise of Muristus on the Construction of the Pipe Organ that can be Heard Sixty Miles."

Various Arabian writers claim that Alexander possessed such an "organ," and it appears that other military commanders in Asia Minor employed in battle noise-making machines of this character. Arabian references to the instrument are fairly numerous, but an account in Latin by Roger Bacon is the most coherent:

"And it is a terrifying instrument used for various purposes. Because it will enable you to summon your whole kingdom and assemble your army the same day, because the sound of this instrument can be heard sixty miles. It is a bronze horn of wonderful construction."

While the ancient writers grossly exaggerated, nevertheless it must be remembered that the Alphorn, an instrument often sixteen feet in length, blown by a single individual, can be heard for several miles. Undoubtedly in a mountainous country where the acoustical conditions are favorable, a horn could be constructed that would be heard at a considerable distance.

Muristus, like his modern contemporaries, was not an art worker who believed in understating the merits of his product. If we are somewhat shaken in our belief concerning his actual attainments, let us remember that Muristus is merely the legitimate ancestor of all those skilled workers who, to this very day, have claimed that their own creations were the very last word in the art. Muristus' description is too long and involved to quote in full, but a few passages will be of interest.

"The Greeks carried this instrument in their wars and when they need to make a warning or required help or to warn the people, they sounded this instrument. And it is the great organ called 'the big mouth with the loud voice,' because it can be heard sixty miles."

Muristus then describes a conical-shaped metal reservoir in which the larger end is inserted in a tank of water. At the head or smaller end, three pipes lead to three reservoirs made of buffalo skins. Into these skins wind is pumped by means of circular bellows described in the manuscript as bellows similar to those used by the goldsmiths. Descriptions of the one-way valves to permit the forcing of the wind into the conical chamber are also included. Wind is then pumped from the bellows into the reservoirs and from the reservoirs into the central metal chamber. The air thus compressed drives the water out of the central chamber into the surrounding container, the weight of the water thus containing and stabilizing the pressure in the conical metal chamber.

Muristus sums up the functioning of the instrument as follows:

"Then the men work the bellows until the skins are full of wind. Then the wind enters the central chamber as far as the water and it moves the water and changes its level. Then it escapes at the top with a loud, frightful sound. It is strong and terrible and splits the ears of those that hear it. And the men who work the bellows must have their ears covered with wax in order that they may not lose their senses. And further there may be more than one sound. There may be different sounds, because there may be mounted upon the reservoir that contains the wind several pipes, each with its own sound mechanism, and there will be produced wonderful sounds."

This manuscript with its illustrations clearly delineates the principle of the hydraulis and is apparently much more ancient than any description heretofore found. There is no detailed description of the sounding apparatus, and we are left entirely in the dark as to how the sound was created, although the intimation is that some kind of a flue pipe was employed.

A second and later description of the hydraulis is found in Heron's *Pneumatics* and comes down to us from the original Greek. In the translation by Greenwood, Heron describes the instrument as follows:

"Let A be a cistern of bronze containing water. In the water invert a hollow hemisphere called a pnigeus, E, which will allow of the passage of the water at the bottom. From the top of this let two tubes ascend above the cistern, one of them bent without the cistern and communicating with a cylinder inverted and having its inner surface made perfectly smooth to fit a piston. Into this cylinder let the piston be accurately fitted, and to the piston attach a rod. Again attach to the piston rod an-

other rod moving upon a pin and working like the beam of a lever . . ."

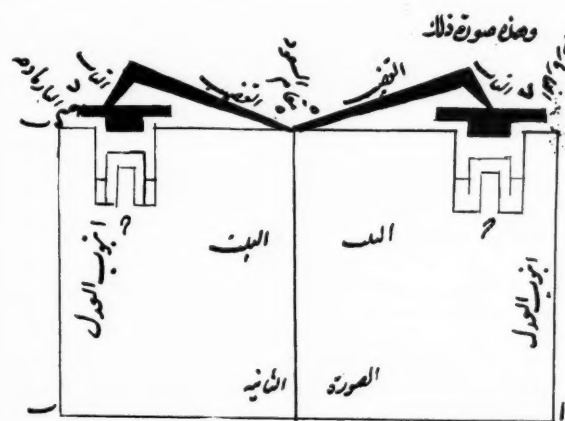
He then describes the one-way valves in the pistons. Continuing:

"Let another tube ascend from the pnigeus communicating with the wind chest, on which rest the organ pipes, and having at their extremities small boxes communicating with the organ pipes. Across the openings in these boxes let the sliders move so that when the holes in the sliders coincide with the holes in the organ pipes the wind enters the pipes."

Heron then describes how a horn-spring may be placed back of the slider so that it will automatically return to the closed position. Hence in order to make the pipes speak it is only necessary to press in the slider as one would press down a modern organ key. Returning to the air stabilizing feature, he describes how when water is placed in the cistern and air pumped through the piston into the pnigeus, the air forces the water out of the pnigeus, causing it to be stored under the water-pressure in that receptacle until required for the pipes.

There remains only to be discussed the automatic organ. This form of organ with its very novel air compressor was probably invented by either Archimedes or Apollonios or both. The Archimedes instruments were apparently applied only to musical clocks with a single organ pipe, although a more elaborate instrument is ascribed to him.

The Apollonios organ is a much more complete and intricate mechanism, and in this case we have the ingenious method of compressing the air by hydraulic action. This air compressor worked upon this principle: Water from a central reservoir was permitted to enter an air-tight metal container. The rising water in the container naturally compressed the air, which was finally expelled under compression into a third chamber similar to the pnigeus in the ordinary hydraulis. By consulting the illustration one can get some idea of how the thing worked. Water entered through a valve that was operated by a cam arrangement actuated by a water-wheel. A float and weight shown in the illustration immediately closed a valve in the bottom of the tank, preventing the water from running out. Then the water rose and expelled the air in the tank through a non-return valve

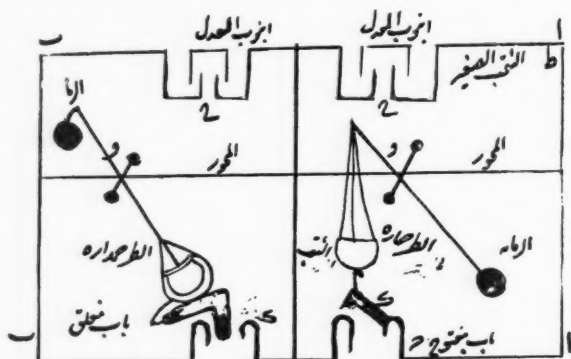


Courtesy of the British Museum

THE APOLLONIOS HYDRAULIC ORGAN: Fig. 1 Our illustration shows the wind-reservoir of the Apollonios hydraulic organ dating approximately 250 B.C. The intake-valve mechanism is shown at the top; the cams that operated these valves and the water-wheel that operated the cams are shown in other drawings in the manuscript.

shown at the top into the air storage tank. When the tank was full of water, the float opened the valve at the bottom, permitting the water to run out, and when it was empty the cam arrangement again opened the valve permitting the water to re-enter the tank and refill it. In order to keep a continuous supply of compressed air entering the storage tank, at least two such compressors were required, and are shown in the illustration.

The principal of the Apollonios compressor was incorporated in the automatic organ described in what is called the "Banu Musa" treatise. Banu Musa means the "sons of Musa." They were three scientists connected with the colleges at Bagdad in about the ninth century.



Courtesy of the British Museum

THE APOLLONIOS HYDRAULIC ORGAN: Fig. 2
Another view of the compression chamber, showing the float-and-weight arrangement governing the outlet-valve at the bottom of the chamber which automatically emptied the chamber of water when the compression process had been completed.

These Arabian philosophers describe an automatic organ, the chief interest of which is that not only is the wind produced automatically, but the sound is obtained from a single organ pipe. The description is too long to quote in full here, but extracts of it are given:

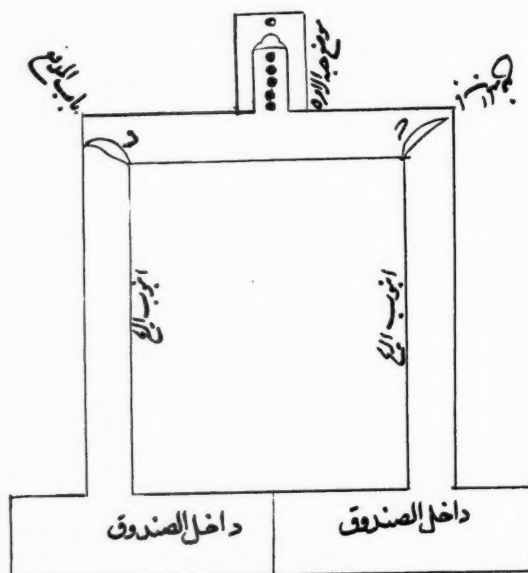
"The Instrument Which Plays by Itself."

"We wish to explain how a musical instrument is constructed which plays by itself in whatever tune we wish, and in either slow or quick time, and also how we may change from tune to tune as we desire. And because the organ is played by means of a continuous wind, we begin by explaining how the continuous wind is supplied."

The treatise then describes at great length with exact measurements and lettered descriptions the blowing apparatus. Primarily it consists of a metal container divided in two parts by a vertical partition. In each division is a similar mechanism consisting of a cup or float which controls the outlet valve at the bottom of the container. It seems to the writer that this description is confused, and that the float or cup does not work as the treatise indicates; a slight variation in the mechanism would cause it to function properly.

This float is attached to a counter-weighted lever, and according to the treatise when water enters the chamber it first fills the cup, causing it to descend and close the valve in the bottom. Later this cup is supposed to empty when the chamber is full of water and rise by means of the counter-weights, thereby permitting the water to be released from the filled chamber. It seems more logical, however, to reverse the process whereby the float would rise with the water and thereby release the valve. Water is admitted to the chambers as in the case of the Apollonios instrument by means of a cam arrangement which alternately opens and closes valves in the two chambers.

الماء الى الطرحة و اذا اصلا فعل مثل الفعل الاول سوا و
المرسل حدوث الاول متصل به لم ينقطع فلا يزال مكانا
مادام الماء يتل ويخرج



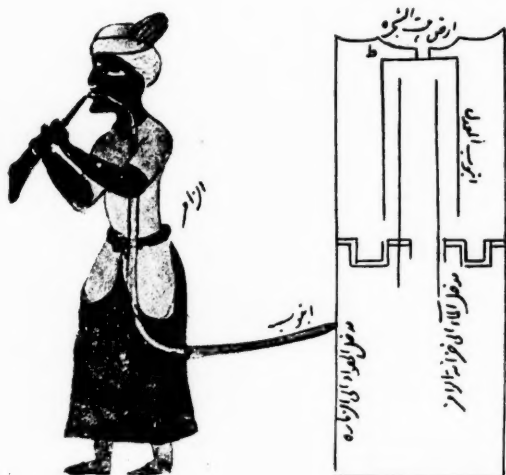
ليكن على الدائرة على الناي موضع خرج الريح م د على

Courtesy of the British Museum

THE APOLLONIOS HYDRAULIC ORGAN: Fig. 3
Here we have the general layout of the automatic-player organ. It must be understood of course that all these are free drawings, not done to scale. The lower chambers represent the compression chambers, and the upright sections convey the wind to the storage reservoir at the top. The semi-elliptical devices in the upper left and right corners represent non-return valves, and at the extreme top is a representation of the organ pipe. The barrel and mechanism for closing the holes in this pipe are not shown in this drawing, for the sake of clarity; the stubby appearance of the pipe is certainly due to the illustrator's attempt to show it in perspective, since the pipe lays in horizontal position. The manuscript dealing with this Apollonios organ comprises approximately two dozen pages and some half-dozen drawings. It must be remembered that but one single pipe constituted the entire speaking elements of the Apollonios and Bana Musa organs.

This cam is worked by a water-wheel. Above the two chambers mentioned is a storage reservoir. Water from this storage reservoir is admitted to one of the lower chambers when the cam opens the proper valve. Water then pours into this chamber, and as it rises, compresses the air in the chamber. This compressed air is forced through a non-return valve into a storage reservoir or directly to the sound mechanism. The storage reservoir is a water stabilized affair similar to that used in the ordinary hydraulics except that the description is much more elaborate and complete.

At this point the novelty of the instrument begins. A single organ pipe is laid horizontally in a frame and is



Courtesy of the British Museum

THE BANA MUSA AUTOMATIC PLAYER

Here is one form of the Bana Musa organ. To the right is the wind reservoir and at the left is the organ built in the form of a man, the player-barrel being concealed in the skirt, with wires running to the fingers which stop the holes in the pipe. This puts Hope-Jones in the shade, for with all his ingenuity he was never able to build a whole organ of but one pipe. The Bana Musa manuscript fully describes and depicts the astonishing feature of autographic recording—by which the playing of the artist at one of these organs could be instantly and automatically recorded—a feat accomplished a thousand years ago. Our present illustration shows the automatic reproducing player; when autographic recording was to be achieved, it was done by means of the instrument Senator Richards describes in the accompanying article.

pierced with eight holes along the barrel, such as we would find in an ordinary flute.

"Then we make upon each of the holes of the organ pipe a stopper according to the size of the hole, and we do not make a stopper for the ninth hole, because if the other eight are closed the ninth hole gives its note. Then we fix a connection between the stoppers and the end of a lever; at the other end of the lever is a pin [-rail]. We suspend the lever in the middle so that when the pin on the end of the lever is pushed down, the lever rises and pushes up the stopper on the organ, opening the hole in the organ pipe.

"The way we compose the notes for the tunes which we wish to be played is accordingly. We make a cylinder or barrel, its length being according to the length of the holes in the organ pipes."

This barrel is then mounted so that it will rotate, and on its surface are placed brass pins. Then these pins are so arranged that when the cylinder rotates the pins catch upon the pin of the lever, pulling it downward and thereby opening the appropriate hole in the pipe.

"So that when the teeth are fixed upon the cylinder as we have said, the cylinder turns and the teeth meet the ends of the nails [fixed in the ends of the levers]. Then when the lever is touched by the tooth, the stopper is opened and the note goes out from the organ pipe until

the tooth passes by the lever. Then the stopper closes the hole and another tooth begins to touch the end of another lever which makes the next note in the melody go out. And it continues according to the time which the note needs in the melody, and only one note goes out because the remaining stoppers are closed."

The cylinder is turned by another water-wheel. This is also described, and a means of slowing up the action is provided when it is desired to play the melody slowly. The treatise then goes on to explain that more than one melody may be played by enlarging the cylinder so that several melodies may be placed upon it, one following the other. A shifting device is also described, so that the cylinder may be moved transversely and new sets of pins made to engage the levers. The writer also suggests that the instruments may be made in the form of a man and the mechanism concealed within his body. In this case the stoppers are in the form of the man's fingers, placed along the barrel of the organ pipe. Otherwise the mechanism is substantially the same.

Having now described the automatic playing of the organ, the writer next describes how the teeth shall be laid out upon the cylinder. He first explains that this may be done by making the teeth proportional to a given number of counts or beats, so that each note in the tune will be held just the right length of time. He then goes on to describe a second method, which is intensely interesting. This method requires the making of another cylinder or drum which is covered with wax. This drum is placed above the organ pipe and levers are arranged on top of the stoppers in such a way that a pin comes in contact with the wax drum when the stopper is raised. Then when the organ is played by a player manually the tune is automatically transcribed to the revolving cylinder and imprinted in the wax. Thus an autographic record is made upon the wax drum.

From this description we learn that by the ninth century A. D. there was in being an elementary organ which was not only automatic in its playing and in its wind production, but which was also capable of producing autographic records of the performer. No doubt all of this will be a shock to the makers and inventors of modern player organs, with their methods of recording the exact playing of the organist.

Crude as these instruments undoubtedly were, they are the beginnings of what has developed into the king of musical instruments. The Greeks were the first organ builders and organists. The Arabian philosophers preserved and amplified the Greek inventions and in turn passed on their knowledge to the medieval monks who transformed these ancient ideas into the practical organ of today.

We regret that our researches have not solved the ancestry of the Harmonic Flute, but at least we have carried backward the story of the organ to a day more than 2300 years distant, and somewhere along the pathway lies the secret of this vital voice in the organ. As I read old Muristus' description of the organ that could be heard sixty miles, I speculate—and it is only a speculation—that perhaps these pipes were harmonic. Their voice originally called the tribes to battle, and even now their martial notes call the learned Doctors to war. Truly a quarrelsome neighbor, this Harmonic Flute. And because of its disposition it is better not to play it with the Diapasons.

Germany in Brief Review

From the Days when Organs had Angels that Played Drums
and the Octave had not Twelve but Fourteen Notes

By ARTHUR W. QUIMBY

THE OCCASION for this particular *talk is the first tour in this country of Mr. Gunther Ramin, organist of the Church of St. Thomas in Leipzig, Germany. The time is past when we bring European organists to this country in order to hear good organ playing. There are a considerable number, and I am happy to say an increasing number, of organists in America who are on an artistic parity with most European organists.

Mr. Ramin however is of especial interest because of the unique character of his position. The whole musical world looks to him for authentic presentation of the great master's organ works.

Perhaps this will give us the occasion to look back over the development of the organ in Germany from Bach's time to the present and to note some at least of the great organists which Germany gave to the world during that period.

Bach was the culmination of about 200 years of activity in organ composition. The student of music history is apt to lump this whole period into the convenient phrase Pre-Bach and thus dispose of German history until Bach appears upon the horizon. By doing so, however, he loses much music that is really great on its own account, compositions for example by the three S's, Scheidt, Schein, and Schütz, also Pachelbel and Buxtehude. It will also be recalled that Bach's own family had for a hundred years made of themselves what one might almost term a Guild of Organists, so many of them had held that position or had been active in music in some way. Bach summed up all of this tremendously fertile period, from 1500-1750, and infused it with his own towering genius.

But Bach's activities were not only limited to the music. There was no detail of his position which

was too small for him to attend to, and his improvements on the organ itself were notable. Chief among these was the matter of tuning. We know that originally all music was written in modes, of which there were eight. So long as organs had only to accompany hymntunes, they could be tuned to whatever mode was most commonly used and get along satisfactorily. As organ composition became more and more ambitious, however, the problem of tuning became greater for one could not always play in the same key, and yet the modes did not allow transposition. Gradually compromises were made in the tuning of the half-steps so that Buxtehude and Pachelbel, for example, could play in six or eight of the simpler keys. It will be noted that none of their compositions wander beyond a relatively few sharps or flats.

We read of an organ built in England in 1684 by one Bernhard Schmidt, or Father Smith as he was called in Britain, of which it is said, "It had two quarter-notes in each octave, which rarities no other organ in England hath, and can play any tune, as for instance ye tune of ye 119th psalm (in E minor) and severall other services set by excellent musicians; which no other organ will do."

It will be seen from this that distinctions were made between D-sharp and E-flat, and quarter-notes provided for each one; we are accustomed to think of them as the same note. A keyboard equipped with quarter-notes, two for each of our black notes, would manifestly be a most complicated apparatus and quite impossible of rapid execution. Bach solved this difficulty by retuning the scale, making slight compromises from the scientific tuning here and there, with the result that he could play in any sharp or flat key, thereby conferring a great boon on performers and composers alike.

Mechanically, too, the organ in Bach's day needed attention. We think that theater organs of the present day have a great deal of strange material in them, but listen to this account of an organ of the 17th century:

"At this time, great industry and expense were bestowed upon the external decoration of the organ. The entire case was ornamented with statues, the heads of angels, vases, foliage, and even figures of animals. Sometimes the front pipes were painted with grotesque figures and the lips of the pipes made to resemble lion's jaws. They went farther, and threw away the money which might have been expended in a worthier manner in display of the most tasteless and absurd tricks of art; degrading thereby—doubtless unintentionally—a noble instrument, intended for sacred purposes into a raree-show.

"Among these ornaments the figures of angels played a very conspicuous part: trumpets were placed in their hands, which by means of mechanism could be moved to and from the mouth. Carillons too and kettle drums were performed upon by the movable arms of angels. In the midst of this heavenly host sometimes a gigantic angel would be exhibited hovering in a glory over the organ, beating time with his baton as conductor of the super-earthly orchestra. Under such circumstances, the firmament, of course, could not be dispensed with. So we had wandering suns and moons, and jingling stars in motion. Even the animal kingdom was summoned to activity. Cuckoos, nightingales, and every species of bird, singing or rather chirping, glorified the festival of Christmas and announced to the assembled congregation the birth of the Redeemer. Eagles flapped their wings or flew toward an artificial sun.

"The climax however, of all these rarities was the fox-tail. It was intended to frighten away from the organ all such inquisitive persons as had no business near it. Thus when they pulled out this draw-stop, suddenly a large fox-tail flew into their faces. It was clear that by such absurd practices curiosity was much rather excited than stopped and that all this host of moving figures and their ridiculous jingling disturbed meditation, excited the curiosity of the congregation, and thus disparaged the sublimity of divine service."

There were however serious organ makers, among whom the Silbermann family stands out in Germany, some of whom were equally concerned with the early development of the pianoforte.

—NOTE—

*These remarks are taken from Mr. Quimby's radio address delivered as an introduction to Mr. Ramin's appearance later in the week in the Cleveland Museum of Art.

There has been a long line of distinguished organists and teachers from Bach's day to this in Germany. Two of Bach's own sons, Carl Philipp Emmanuel and Johann Christian, were skilled organists, although the talent in the Bach family soon lost its greatness. A few notable names are: Abbe Vogler, Albrechtsberger (known also as one of Beethoven's early teachers), Gansbacher, Rinck, and Schneider, famous teachers of the 19th century. One must of course also mention Mendelssohn who was a distinguished organist as well as composer and did more than anyone else in bringing to light the compositions of Bach, most of which had been gathering dust for the hundred years intervening.

With Karl August Haupt who lived from 1810 to 1891 we come to teachers who had a direct influence on American organists. He is said to have had 150 American pupils, among whom we find Clarence Eddy, John Knowles Paine, and Philip Hale. Others who have directly influenced American organists of the present day are Gustav Merkel and Joseph Rheinberger.

So here we are back to the 20th century and Mr. Gunther Ramin. His recital at the Museum of Art on February 1st was a notable event for lovers of organ music inasmuch as he is one of the two greatest organists of Germany of today. His program, appropriately enough, was entirely of German music — Buxtehude, Pachelbel, Bach, Reger.



—RAMIN IN HANOVER—

The Hanover, Pa., Gazette and Daily reports, and our correspondent corroborates this interesting situation:

"The Ramin recital was scheduled to start at 8:15. At 7:45 the entire edifice was crowded, including the space along the aisles and the vestibule. The choirloft was crowded and halls and office rooms were filled to capacity.

"So great was the crowd that six persons fainted during the recital, although every means of ventilating was used."

The organ is an Austin, and is no doubt the largest to be owned by any independent congregation the world over, St. Matthew's Lutheran. It is unusual to have churches so filled for an organ recital that people faint.

Paris in Review

Marcel Dupre Discovers an Organ
On a Railroad Track
By VIRGIL FOX

APON his return from Italy where he played his *Cortege et Litanie* with the Philharmonic Orchestra of Florence Mr. Marcel Dupre gave me some unusual information late in February. In Symphony Hall, Florence, Mr. Dupre found something quite startling and new in organ housing.

Mr. Dupre reports "the solution of the problem of having an organ properly placed in a municipal auditorium which must house opera half the season and symphony concerts the other half." The whole organ is on an immense steel track that leads from a great case back-stage to the center of the platform. A touch of an electric button and the whole thing rides into ideal position on the stage. It also can be played from its case back-stage, when desired for operas that call for organ. The console is movable and can be placed anywhere on stage or in the pit. Incidentally the Florence Orchestra rehearses ten times each week.

Mr. Dupre also spoke of his *Chemin de la Croix* (Stations of the Cross) his recent gigantic work for organ. At a concert before an audience of 4500 in the Palace of the Trocadero, Paris, this composition, (rather fourteen compositions) was given its debut by Mr. Dupre in March 1932. The program opened with the Bach *Passacaglia*, followed with the *Chemin de la Croix*. For the forty-five minutes it took him to play it, there was no stir, no cough, only the sound of the organ. "Between the different parts I drew my stops as silently as possible, and the reverence of those people moved me as I have never been moved in concert before." After the *Journey of Christ to His death*, came the blaze of glory in trumpet calls of the resurrection — the *Sinfonia* from the 29th Cantata of Bach (Dupre's transcription). And to add the finishing touch, Liszt's *Ad Nos Ad Salutarem Undam* brought the program to its close.

At Mr. Dupre's inauguration programs on what is Paris' most modern concert organ, that of the Salle Pigaille, his *Ballade* for piano and organ was played for the first time, with Mr. Dupre's brilliant daughter, Marguerite at the piano. The work is dedicated to Mlle.

Marguerite and both she and the *Ballade* thus made their Paris debut, with an encore—the second movement from Dupre's "symphony" for organ and orchestra reduced to piano and organ.

Considering the profession, Mr. Dupre said, "If we wonder what is the matter with the concert organ as compared to the concert piano, voice, etc., all we need to do is choose one hundred of the world's leading pianists and then choose the same number of leading organists and compare them only as to technical equipment, and we immediately see no reason why we should even be in the running."

Mr. Dupre plays more concerts than all the others. In the fall he was touring in Holland; then in Paris, Salle Pigaille, then dedication to St. Pierre de Neuilly, soloist at the Grand Salle Pleyel, where he did his arrangement for organ and orchestra of the Bach *Toccata-Adagio-Fugue* in C, his *Ballade* (with his daughter) and as always an improvisation. The Italian concert trip came after Christmas and late in February he made a tour of the south of France, including Marseilles and Monte Carlo.

Mr. Bonnet announces that his offerings during the mass at St. Eustache beginning Feb. 26 will be made up of unknown Spanish composers, many of them of very long ago, whose literature he has been searching with the same carefulness that brought out the Historical Organ Recitals.

In closing let me speak of the outstanding Paris organ concert given by Mr. Winslow Cheney of Brooklyn, N. Y., at the American Church on its 3m Casavant. Technically speaking the concert was flawless; and added to that was the assurance, the solidity, and the depth that Mr. Cheney gets through no other method than that of truly respecting the composer. Mr. Archibald Sessions had gone to Jerusalem to play the Y.M.C.A. dedication and Mr. Cheney took over the reins at the American Church, his recital coming Jan. 22.

—MRS. ANDREWS—

Mrs. Addie M. Andrews, widow of the universally beloved J. Warren Andrews, died at her home on Feb. 24, following her distinguished husband hardly more than a year after his death. The world will be a vastly better and happier place to live when there are more people like Mr. and Mrs. Andrews were. Their memory will live in the hearts of all who knew them.

A Study in Preparation

An Analysis of the Course for Church Organists Conducted by
Dr. Clarence Dickinson in the School of Sacred Music

By HELEN M. HEWITT

THE DAY seems not far distant when the vexed problem of minister versus organist will be no more. Among the first to see a way out of the dilemma were Dr. Henry Sloane Coffin, president of Union Theological Seminary, and Dr. Clarence Dickinson, its director of music; together these men worked out a plan for a School of Sacred Music, which should be a regular department of the Seminary and whose students should have equal rights and privileges with the theological students.

Although without endowment up to the present, this school opened with an impressive faculty and now, in its fifth year with about fifty students, it has such an enviable record that we find references to it in recent notable books. Augustus Delafield Zanzig in *Music in American Life* writes: "One of the most recently established schools of sacred music, and the highest of all in its academic standing, is that connected with Union Theological Seminary, New York City. A college degree or its equivalent, in addition to certain musical training, is required for entrance and a two-year graduate course offered, which leads to the degree of Master of Sacred Music. . . . Theological students are given certain musical courses, and all students in the School of Music are required to take at least ten credit hours in theological subjects."

It is partly owing to its location in New York City that this School has been able to assemble in its faculty so many who are authorities in their special fields; this also makes possible many extra lectures by other specialists, and the combined result is a training which could not be obtained in years past anywhere in the world. The unrivalled library facilities include the Seminary Library's rare music collections, the Newman Collection of Hymnals belonging to the National Hymn Society, the Jewish Theological Library, and the libraries of Columbia University and Teachers College, not to mention the New York Public Library, all of which offer unusual opportunities for music research.

In the School of Sacred Music the musician may learn something

of the history of the Christian church, may become familiar with the aims and purposes of the pastor, may be equipped to take some active part in the work of the church—in the church school or with the young people, may receive at least elementary ministerial training and get at least "a taste of the thing." In short, he will be prepared to go to the church as something more than just a musician.

On the other hand, the theological student, with all the classes of the Music School open to him and in daily contact with music students, soon begins to profit by an acquaintance with the aesthetic approach to religion. He learns to appreciate the emotional value of music in the service, and gets a more intelligent conception of what the music director is striving to accomplish.

In a series of services given in the morning chapel at intervals throughout the year, portions of all the great liturgies of the church are presented. In these a union of all the elements of religion is effected and all the students of the seminary together get a feeling of what the combination of all resources can mean.

The work in the School of Sacred Music is designed for the post-graduate student; it complements and builds on what has gone before.

From the standpoint of technical equipment, instruction is offered in all the usual organ courses, and in score-reading, transposition, etc. Conducting is taught by Dr. Dickinson himself. Repertoire is stressed and the libraries of both Seminary and Brick Presbyterian are drawn upon. In the second year each graduating student has opportunity to direct the combined choirs of the Brick Presbyterian, and the Seminary in presentations of the "Messiah," "Elijah," and occasional other oratorios.

Serious work is done in voice with Mrs. Corleen Wells who deals sympathetically with that traditional phenomenon, "the choir-master's voice." An informal recital at the close of each year attests the value of her instruction. Diction and phonetics are taught by Mrs. Neidlinger.

Composition, under Dr. Edwin J.

Stringham, is continued during the two years, with courses in instrumentation and orchestration. The writing of either an organ or choral work is required of each student before graduation, and the performance of these compositions at a public concert is one of the events of the spring session—from among them, eight anthems, two sacred solos, two numbers for piano and organ, and a choral service have already reached publication, a service for children is now on the press, and an arrangement for orchestra was presented by the New York Philharmonic Orchestra at one of its regular concerts for children and young people.

A most unusual and fascinating study is that of the philosophy of music, taught by Mr. Franklin Robinson. This seems to get behind the mechanics of music in a helpful fashion.

Dr. T. Tertius Noble of St. Thomas' Church initiates the student into the ways of handling a boychoir; from time to time his boys are present to demonstrate his principles. Much time and care are devoted to chant. Under Canon Douglas and Dr. Gibbs, an intimate acquaintance with plainsong is brought about and a deep love for this noble music with its free rhythm and its modal flavor results.

Courses are given by Dr. and Mrs. Dickinson in the music of great liturgies and in the history of church music, in alternate years. These courses acquaint the student with the rich heritage of liturgical music and the use to which we may put it in our services of to-day. In this connection, Mr. Hugh Ross brings his knowledge of the Tudor church music, and Mr. Christos Vrionides, of the Greek Cathedral, lectures on Byzantine music as preserved and taught at the Conservatory in Athens, Greece. Dr. Coffin offers a course in hymnology. Even the church edifice assumes a different aspect after the lectures by Mrs. Dickinson have traced the steps by which man has tried to erect the most beautiful structures possible to the glory of God.

For the organist who intends to carry on work with children, church-school music is presented, as well as the study of the children's choir. The course in pageantry includes a production staged each year by the class. All the various other aspects of the work in religious education in the Seminary are open to students of the School of Sacred Music.

The work and ideals of the School are ably summed up by Edith Lovell Thomas in Studies in Religious Education: "Union Theological Seminary has instituted a School of Sacred Music as one of its departments in order to fill the steadily growing order from the churches for musicians who are thoroughly equipped for the ministry of music. With a view to extending this training throughout the country the School aims also to prepare students for the teaching of sacred music in schools and universities."

Assuredly the fact has been realized that the church musician must bring to his position more than mere ability in organ, and that only through a love and knowledge of the work of the church as a whole can he fulfill his rightful function.

Church Conference

Some of the Constructive Ideas
Voiced at Northwestern

By D. S. WHEELWRIGHT

IN THE NAME of the Mid-West Conference on Church Music, Northwestern University's department of church and choral music arranged a program which met with unqualified success and sufficient enthusiasm to warrant the establishing of an annual feature. The committee in charge included Prof. Oliver S. Beltz, chairman, Prof. Horace Whitehouse, Mr. George McClay and the author.

In view of T.A.O.'s pronounced apathy toward congregational singing, one might save the blue pencil by passing over Dr. Daniel Protheroe's suggestions for vitalizing the interpretation of hymns, and likewise Mr. Alvin F. Brightbill's mimeographed helps for using hymns as service features. Dr. George L. Tenney, director of the famous United Choirs of the Chicago New First Congregational Church, took Gargantuan steps over the area of the Church Choir in its Religious, Cultural and Social Aspects. Having dramatized "Elijah" 80 times, and participating constantly in staged effects, his choirs might be expected to display most attributes of united service. Tone drills he maintains as integral features of every rehearsal, and socially "Uncle George" has achieved the goal of providing all his faithful volunteers with a ten-day summer camp experience.

How the Englewood Presbyterian Church keeps 170 of its 300 members organized into choirs disclosed that the choirs are the "holding corporation" of every youthful activity from Boy Scouts to missionaries. Even the musically deficient are accepted, with an average attendance of 130 choir members each morning and 90 at night. Miss Dorothy Congdon did offer a practical aid in citing that she had trained student assistants who gradually are taking over the younger choirs. Her father (as pastor) has utilized the choirs as recruiting agents for his congregation.

"The Canon of Unity in Worship" was emphasized by Rev. Von Ogden Vogt, First Unitarian Church, Chicago, whose eminence in the field of Arts and the Art of Worship is nationally acknowledged. "The prelude should minister to this plan of unity," he specified, "by ridding the mind of worldly thoughts." The organ again enters in controlling "the movement of the service" through the use of graduals.

Prof. Whitehouse made an object lesson of "Types of Suitable Voluntaries" by playing the slow movement from Widor's Sixth, Rogers' Prelude in D, the Bach choral prelude on O Sacred Head, and Jacob's fantasie on Veni Creatore. For the third time in the day we heard that the musical leader of the service must be a Christian in spirit and action.

Many people listen whenever Dr. Earl Enyeart Harper, noted minister and musician of the Methodist Church, elucidates on the Practical Problems of Church Music Today. The use of inferior music in worship "stamps it with the approval of the church," and in view of the superior music offered the youth through modern music education, breeds contempt for religion itself. As an editor of the Methodist Hymnal, now in process of revision, Dr. Harper commented on the inclusion of "gospel songs" which are aimed at reaching people "where they are and then pulling them upward."

One cannot discount the value of the inspiration of numerous brief addresses. In the round-table discussions which concluded the afternoon, one heard such questions as "How do you keep your junior choir up in attendance?" In response, one director outlined a plan of awarding pins for ten consecutive weekly attendances, while the interest of boys was aroused by

organizing also an orchestra for them. The church which "had no organ" was remembered in suggestions to improve the mechanics of worship (order of service), concentrate on congregational singing, and development of children's choirs. Dr. Harper even cited his experience in promoting a "Messiah" performance in a town of 300 population. The less difficult choruses were mastered after a fashion, and when it came to the solos, John McCormack and others sang them—via phonograph!

Mr. Edwin Arthur Kraft provided the evening pyrotechnics by playing the dedicatory recital on Northwestern University's magnificent new Kimball organ, installed in Thorne Hall on the Chicago campus. With the assistance of Edward Eigenschenk who turned all his pages but one, Mr. Kraft played a splendid program of eleven different composers, seven still living. For encores we heard Reger's Jesus my Trust, and Mr. Kraft's arrangement of Ave Maria by Henselt. Organists planning to be in Chicago this summer may well anticipate playing and hearing this latest opus by Mr. Herbert Hyde and the W. W. Kimball Co.



—PHILADELPHIA, PA.—

The Mediaeval Music Society of Philadelphia was formed in February 1933. Its membership is professional and its purpose is the study of plainsong, polyphony and any music originating in the Christian era until 1600.

In order to keep the spirit of the organization as democratic as possible, there are only two officers, a chairman and a secretary who are elected each month. No member is eligible for re-election until all members of the society have served their turn in office. It is the duty of the chairman to arrange a lecture, demonstration, recital or outline a course of study for the monthly meeting, that will help further the understanding of this early music.

The first regular meeting was a lecture by Dr. Reginald Mills Silby, of the Cathedral of St. Peter and Paul, on Plainsong Tonality. The lecture proved so interesting that Dr. Silby was persuaded to talk for a second time upon the same topic, thus giving time for many examples.

The program of the meeting will be found in full in other columns.

—ERNEST WHITE



MR. HAROLD VINCENT MILLIGAN
(Plate by courtesy of *Riverside Monthly*)

Service Analyses: Article 10:

Riverside Church, New York

An Analysis of the Special Afternoon Services Built on the Modern Idea that a Church Service Should be Neither a Lecture nor a Concert

RIVERSIDE CHURCH, New York, sold a grand new building when it was hardly five years old, then cast off its Baptist denominationalism, and lately has been presenting a special type of service on Sunday afternoons, which it calls the Ministry of Music. It may be likened to the afternoon services of the Episcopal church, in that there is no sermon and much music, but it has chosen a form of its own and sets no such restrictions as the Episcopal prayer-book imposes. This special religious service was exemplified for the Guild on a Tuesday evening, though obviously such a truly religious service loses much of its sincerity when presented as an example instead of on Sunday as a service.

T.A.O. readers have noticed many of these religious services in these pages. They are presented in Riverside Church by Dr. Harry Emerson Fosdick and Mr. Harold Vincent Milligan with a choir of 45 mixed voices plus eight soloists. I herewith attempt to describe it in detail.

After the organ prelude (Karg-Elert's Pastel Fsm) there was a moment of improvisation preparatory to—

An opening sentence, spoken by Dr. Fosdick at the head of the choir, in the center aisle at the rear of the church, and immediately—

The processional hymn, followed by the—

Call to worship, spoken in the chancel by the minister, and then the—

Invocation, with choral amen. These choral amens were prepared by Mr. Milligan with fine artistry; we were never conscious that the organ was used to give the pitch, on such occasions when it was so used. Then followed—

The General Thanksgiving, read from the calendar by minister and congregation, with a choral amen, and immediately—

The Lord's Prayer was chanted by the choir. After that came the anthem—

Darke's "The Sower," which incidentally did not impress at least several of us as worthy of a place in so sincere and beautiful a service; its obvious efforts at the free-

dom of ultra-modernism were against its filling a place in any service that is equally obvious in its aim at sincerity. After this—

The Litany, a section of fair length in which the minister speaks (not intones) brief sentences and the choir responds with highly effective and often beautifully impressive music. This was splendidly done, prompt without being hurried, with the organ giving the impression of being in the background most of the time but in the foreground never. Not once in the whole exhibition did Mr. Milligan jump on a forte chord suddenly; the organ is so rich in pianissimo registers that many times the listener in the back pews did not know it was giving the pitch or accompanying the choir at all. Presumably the Litany was composed by Dr. Fosdick and Mr. Milligan. It would be superb to follow Bach's example and spend more time in the writing of such things for particular services. Then came the offering, and another anthem—

Gale's "Come Unto Me," which added emphatically to the religious atmosphere; it is an anthem worthy of any service.

A congregational hymn followed, though we detected no stentorian Guild tones joining from the congregation to help the choir along, and when an F. A. G. O. from All Saints' found the place and threatened to begin, the choir stopped. Do not Guild members profess to believe in hearty congregational singing? A pretentious anthem—

Walford Davies' "Five Sayings of Jesus" followed, as the second major choral offering of the service; not wandering so far afield as did Mr. Darke's anthem, this one served its purpose ideally. After this—

A prayer, with choral response, then the—

Recessional hymn, a moment of silent prayer, the—

Benediction from the distance, and the service was over, the organ breaking the silence with a pianissimo beginning and thus signalling the congregation to depart at leisure.

This is the complete afternoon service as developed by Dr. Fosdick and Mr. Milligan. For the Tuesday evening exemplification of

that service Dr. Fosdick (who has recently honored the Guild by becoming its chaplain) made an address, chiefly on the subject of church architecture, art, and consistency. And what a relief not to be required to listen to a member of the clergy attempt to talk about a subject upon which his audience already knew more than he could know or ever care to know. Dr. Fosdick remains the one minister in New York City who can crowd his church to the doors every time he delivers an important address.

Riverside Church was fully pictured and described in T.A.O. for September 1931, when the stoplists of the 4-135 auditorium and 3-44 chapel Hook & Hastings organs were given in full. In that same issue Mr. Milligan expressed his views on organ design, in his usual dynamic manner and with his accustomed foresight. Tradition gets scant courtesy in Riverside Church unless it comes accompanied by honest ministry to today's needs.

Perhaps the outstanding features of the service were the rounded beauty and unanimity of choral tone especially in the pianissimos, and the manner in which Mr. Milligan used the organ, rich in innumerable pianissimo and mezzopianissimo registers, to mould the service into a complete whole, entirely eradicating all traces of the joints. Another most commendable detail was Mr. Milligan's treatment of the organ in his hymns; he began each stanza with his choir and ended the same way. No other beginning or ending is defensible, much less satisfactory. There was the minimum of lost time between stanzas.

The time and place for a truly religious service are Sunday and before a congregation of religiously-minded persons; I regret the necessity of dealing with such a service as this in its presentation on a week-day, before a body of analysts. A religious service, even as also music, loses most of its charm when placed on the dissecting table and critically analyzed by experts. It is regrettable that official efforts were not directed also at the clergy; every organist should have been required to bring his minister. The fault with church music at large is not due to the organ profession but rather to a clergy that is not willing to suffer the painful processes of musical education under the loyally supported regime of a competent organist. Organists are willing but

the clergy are weak; they cannot ignore the lure of the gospel-hymn, a happy tune, and a right good waltz, all of which evil simplicities are still here and there holding church music down to the level of the sidewalks of New York.

—T.S.B.

Listening

An Editorial

By ROWLAND W. DUNHAM

ONE OF the most common fallacies I know is the supposition that the trained musician is so saturated with music that he fails to receive the enjoyment from music that exists among the laity. Presumably this idea emanated from the highly developed critical faculties he may possess. The term itself is one which is most unfortunately misinterpreted by the majority. Criticism may be of so many sorts that only the unthinking can limit it to the adverse.

Analysis of one's reactions to a fine composition is as impossible as it is diverse. This is one of the advantages which our art possesses over all others. The mere fact that the materials of which music is made are so indefinite and transitory accounts for its distinctiveness. Music is essentially progressive, moving constantly from the present into the unknown future with the continuity dependent upon the memory of the past. Here the trained musician has the advantage. He learns to connect the measures which have gone before with the oncoming rush of tonal beauty. Form, harmonic structure, melodic context are ever present if he will but listen.

Listen! There is the rub. The old adage may well be paraphrased into, "Many hear but few listen." The audition of music may involve a mere casual and superficial hearing, with perhaps some emotional pleasure from such obvious elements as rhythm and the most saccharine melodic line. True listening necessitates a concentration of which few are capable. Naturally only music of the grandest proportions and most notable significance requires intensity in listening. It would be ridiculous to use the same process for a Viennese Waltz as for a Brahms Symphony.

My remarks have perhaps made clear the difference between the musician's comprehension of a

music masterpiece and that of the untrained music lover. Yet I sometimes wonder if the profession is quite as well trained in the understanding of the powers of the art as one might imagine. When it is possible to hear and read of the excellence of this or that composition or performance from the mouth or pen of professionals, when the initiated should know better, one wonders at the competence of the profession as a whole. Every month I read of some anthem or other work with the wildest enthusiasm regarding the inspiration to be found therein. Examination reveals a concoction of the flattest mediocrity with material only for the hearer. No real listener finds anything but boredom and insipidity from even a perfect performance.

No, I fear there is too much hearing of music and very little listening. When one can anticipate correctly each melodic figure, harmonic progression and rhythmic movement there can scarcely be very much pleasure for the listener. Nevertheless, it is amazing to find a large number of people—who pride themselves on their musicalness—eminently satisfied with such a procedure.

One of my quarrels with jazz is its monotony. Many musicians seem to take pride in announcing a fondness for this type of diversion. Of course, there is not anything new in jazz, melodically, harmonically or rhythmically. Today we find the successions of seventh and ninth chords of Debussy rather tiresome and not in the least novel. Jazz uses these chords ad infinitum with the almost invariable final chord of a seventh variety (submediant, dominant or tonic). The harmony was striking in the gay '90's but not today. Melodic fragments of a stupid order or boldly stolen are not particularly interesting. The reiteration of a rhythmic pattern always at the same speed and quadruple division does not appeal to me in the least. I am always decidedly bored, whether the music be plain dance music or the glorified jazz of Gershwin et al.

After many years of earnest listening to and making music in a modest way, I feel the same enthusiasm and thrill (to use a commonplace word in its better sense) from a great work which characterized my early student days. Haydn and Mozart have the same graceful spontaneous sparkle, Beethoven the same majesty, Wagner the same dramatic intensity,

Brahms the same nobility of idea. I cannot see how one with little or no musical training and comprehension can feel deeply in music matters. Enjoyment of a sort is present in hearing good music. Stimulation is something that is only the reward of intelligent listening. Perhaps I have elaborated this theme at too great length and from a purely personal standpoint. If some of my readers find some help in approaching this wonderful art with greater understanding and more sincere appreciation, the things I have said so inadequately are not in vain.

Choirmastership

A Column Devoted to Details That Bring Results

By LeROY V. BRANT, Mus.Bac.

ATTACKS

TO HAVE the choir make precise attacks and releases gives a finish to the performance that cannot otherwise be had. Nothing discourages good congregational singing more than ragged work on the part of the choir which is supposed to lead in the music.

To get good work the choir-master must indeed be the master. He must not be a martinet, but he must do the major thinking for the group. The reason is simple: the striving is for ensemble. Ensemble comes only with unanimity of thinking, which is to say, the thinking of one person, and that person must be the choirmaster.

The choirmaster, then, insinuates his will upon the singers. He does not ask "How do you think this should be done?" or "What hymn shall we sing?" These points he has already decided; but if one of his singers ventures a suggestion he smilingly remarks that he appreciates the thought and will consider it at a future time, and proceeds with the rehearsal. If the choirmaster be such a person he will have the singers attentive to his will.

He must have a sense of precise rhythm himself. He will play his prelude to anthem or hymn in the time the number is to be sung, and will probably proceed into the singing without that deadly pause that is often used, and that does more to destroy rhythmic continuity than any other thing. By playing a trifle staccato he will keep the choir and congregation from dragging. In the case of held

notes, such as are found at the phrase endings of "Onward, Christian Soldiers" I sometimes insert in one voice repeated after-beat notes, so that the time-pulse does not stagnate.

The releases are more difficult. One must constantly dwell on the subject. At the rehearsal one can ask for attention to the release signal, and then give it one beat too soon, to see how many singers are singing by the book, and how many with the director. The organist must give his directions precisely, and then a prayer or two must be uttered from time to time that the singers will remember!

And with the technical training, there is to be added a smiling patience.



DR. CARL HONORED

OLD FIRST UNVEILS BRONZE TABLET
TO ITS ORGANIST

For forty years Dr. William C. Carl has been bringing honor to the First Presbyterian Church in New York City, and on March 26th at its evening service the Old First unveiled a bronze tablet in expression of the honor it would in return bestow upon its organist. The tablet, shown in our Frontispiece, was executed from life by Alexander Finta, and is a work of unusual merit.

In T.A.O. for April 1932 is recorded a little of the record of Dr. Carl as organist of the Old First. Among the items that contributed greatly to his fame were his annual recitals, and he was persuaded last year to again give a series of three programs—this time on the new Skinner in the chancel instead of as formerly on the original Roosevelt in the gallery. This year Dr. Carl will again present a recital, on May 1st, and the Church on this occasion will request an offering for the benefit of the emergency fund of the A.G.O. Dr. Carl's recital in May will be preceded by one by Mr. Samuel A. Baldwin on April 3rd, when likewise an offering will be taken for the emergency fund of the Guild.

Dr. Carl's music on the occasion of the unveiling of the tablet included a goodly portion of Haydn's "Creation" and selections from Bach, Franck, and Guilmant.

—BROOKLYN, N. Y.—

Emmanuel P. E. Church of Sheepshead Bay has contracted for a 2-24 Kilgen which it is hoped will be sufficiently advanced to be at least partly usable for the current Easter service. The organ will be housed in one chamber, behind grille work.

Flutes Begin Their Exit

An Editorial

By WM. H. BARNES, *Mus.Doc.*

THOSE who have read my articles on the German organ will perhaps remember the great emphasis placed on flute tone in the majority of organs built in that country. The whole tonal structure of the German organ is based on a flute foundation.

It appears to me that one of the most significant changes (due no doubt primarily to the greater interest in the ensemble of the organ) that have come about in American organ building the past half-dozen years, is the decreasing use of flute tone. Especially, the bigger, more hooting varieties are being eliminated to the point of extinction in the specifications of many organs built by several leading American builders.

It is interesting to note also that along with the elimination of the dull-toned, tubby flutes, such as Major Flute, Grossfloete, Tibia Clausa, and Tibia Plena, and the ordinary type of Doppelfloete, has gone the fondness for dull-toned and harmonicless Diapasons as well.

In fact, American builders have very largely given up the theory that a good ensemble can be produced on a flute foundation, whether this quality of tone happens to be produced by pipes that are labeled some kind of flute, or whether they happen to be labeled Diapasons. The German organ has many things to offset the large number of flutes with which it is normally equipped. The large number of mutations, and the number of Quintadenas, Gemshorns, Gambas and stops of sympathetic mixing qualities with flute tone serve to produce a composite or ensemble of considerably more interest.

I have been particularly surprised to note in several typical German organs that a group of say four stops of unison pitch, for example, 8' Bourdon, 8' Melodia, 8' Gemshorn, 8' Gamba when drawn together produce a net result almost undistinguishable from a good 8' Diapason. This is all very interesting as a proof that nearly any tone quality can be built up synthetically. But it surely seems a very inefficient means of producing Diapason tone, if that is what one is after. Yet that is precisely

the manner in which the foundation tone of the German organ is largely produced, as normally one unison Diapason of no great power is all that is found on even a good-sized Great Organ.

The present tendency in organ design in this country is for more clarity and less muddy quality to the ensemble. It is undisputable that big-toned flutes have a most inartistic muddying effect on any ensemble. I recall one particularly distressing example in New York where a large organ contains so many large-scaled, dull-toned flutes that when the final chord was played with the sub and super couplers drawn on the full organ the sound that resulted was more reminiscent of an explosion in a stone-quarry than that which a musical instrument should produce.

I have been discussing, so far, manual flute tone. The same thing applies to the Pedal flutes. Though here we have many of us become so accustomed to booming big Pedal flute tone, which we miscall Pedal Diapason tone, that we should no doubt feel quite lost without it. So many of our Pedal Organs have been composed almost exclusively of flute tone of various degrees of strength that we have come to take it as a matter of course.

Mr. Buhrman has had a pet peeve for some years past against the inevitable Swell 16' Bourdon or Gedeckt, that is just as inevitably made to do duty for the softest Pedal stop. Then the two independent Pedal stops on the average-sized three-manual organ have been just as invariably a larger scaled stopped flute or Bourdon, and a still larger scaled open flute, referred to euphemistically as 16' Diapason, though this latter stop is not even vaguely reminiscent of good Diapason quality, but is in reality a register that adds only booming foundation to the organ, with no suspicion of clarity or definition.

Very well, having condemned the practise of too many flutes, both on the manuals and pedal, what do we propose as an alternative and improvement?

So far as the manual department is concerned we find one or two of our leading builders employing an 8' Harmonic Flute for the Great Organ unison-toned flute. If it be a four-manual organ, the Solo flute is preferably a fairly large-scaled Melodia, which may be, and has been called by a variety of fancy names. The point about both these

flutes is that neither one of them is of large enough scale or powerful enough in voice to ruin an ensemble, and each one has a very fair degree of harmonic development of its own.

The Rev. Bonavia-Hunt has said that many people have not progressed beyond the elementary stage in tonal appreciation in which they revel in harmonicless or dull tones. Witness the great vogue of the theater organ *Tibia* a few years ago. A more harmonicless or pure foundation tone has never been produced. This type of flute also had a vogue in church organs, though nothing could be worse for the ensemble. Happily many organists and builders are realizing this now, and such tone is entirely absent from even large organs that are properly designed.

So far as the lighter toned manual flutes are concerned, of which there is a great variety in the names, but not so much actual variety in sound, it is not of so much consequence what is chosen. For the softest flute tone, undoubtedly the *Spitzfloete*, or tapered small-scaled metal flute of delicate intonation, is the best. When such a flute has a sharp or flat rank associated with it, a most charming contrast is afforded to the soft strings. I prefer a metal *Chimney Flute* on the *Swell Organ* to the more usual *Stopped Flute* and *Gedeckt*. Particularly if this flute is to be unified. The harmonic development of the *Chimney Flute* is more interesting than the covered-wood flute, it seems to me. The *Choir flute* is preferably a small-scaled *Concert Flute*, smaller both in scale and voice than the usual *Melodia*.

Mr. Skinner usually designates all his 4' flutes simply as *Flute 4'*, except for his *Flute Triangulaire*. This indicates rather strongly to me that he thinks a 4' *Flute* is just a 4' *Flute*, and it is normally a metal harmonic flute. But he doesn't think it worth while to put any fancy name on it. After all, nearly all flutes sound very much alike in the upper octaves, and distinctive quality is only recognizable in the middle and lower registers.

Mr. Buhrman considers flute tone the least interesting in the organ, and believes it should be cut down to the very minimum. I agree with this partially but think that every manual should have at least one or two flutes, provided they are none of them assertive, and have some semblance of har-

monic development. The 16' manual flute tone is a problem that still has much difference of opinion. For a time one builder made a practise of leaving out the inevitable 16' *Swell Gedeckt*, in many cases providing no 16' flue tone on the *Swell*. The 16' tone was provided by the *Posaune* or *Waldhorn*. This caused some organists great pain, as their favorite combination of 16' and 4' flute, or 16' and 2' flute, was impossible on the *Swell*, and this would never do.

The organ for St. Mary the Virgin in New York City, being built by the *Aeolian-Skinner Organ Company*, is interesting to study in connection with this discussion of flute tone. Here the very minimum of flute tone has been employed. The *Swell 16'* flute tone is provided by a *Spitzfloete*, which certainly has more harmonic interest, both as a manual double and soft *Pedal register* than the usual *Gedeckt*. It also has no such muddying effect.

Also in this scheme the *Pedal department* is as nearly free from a lot of big tubby flutes as any organ scheme. Instead, string tone, and real *Diapason* tone, and real 8' tone have been substituted. The result should produce a *Pedal* of great definition, clarity and character. Mr. Tyler Turner's able article explains this in detail. I mention this scheme as an extreme example of a modern organ that has avoided flute tone to a greater degree than almost any other organ I know.

Here again we get back to the old, old story of the acoustical conditions under which the organ will be heard. This scheme is probably admirably suited with all of its extreme brilliance and clarity to a resonant building such as St. Mary the Virgin, just as such tone is extremely well suited to the resonant cathedrals of France. Some modifications of this scheme would equally surely be desirable in the typical American church.

To sum up, it seems that the present tendency in organ design in America as practised by the best qualified students of the subject is to avoid big flutes altogether on the manuals, and to reduce them to a minimum on the *pedal*. *Foundation tone* will be built up on the *Diapason chorus*. Nondescript and uninteresting flute tone is also avoided on the manuals, whether at 16', 8', or 4' pitch. The flutes that are introduced are the more colorful and harmonically developed varieties. It is surely worth while to note these tendencies and to philosophize a bit on the new

tonal ideals that are causing this treatment of the flute in the organ.

I remember as far back as seven years ago I was most sharply criticized by an organist friend for designing a three-manual organ of some twenty sets of pipes with only three manual flutes, two of which were unified. He thought an organ of this number of sets should have at least twice this number of flutes, and that they should all be independent. I couldn't agree then and I don't agree now, and I am glad to see my judgment being vindicated more and more by some of the most thoughtful designers in the country. I do not refer here to the question of their being straight or unified. When the flute assumes its rightful place in the organ, there is more opportunity for introducing voices of more distinction and character, notably both solo and chorus reeds, and this is where my preference lies.

Some others may prefer more independent harmonics in the *Diapason chorus*, such as a *Sub-Quint* or a *Grosstierce*. In any event, I believe it is generally agreed that more string, *Diapason*, and chorus-reed tone and less flute tone on both the manuals and *pedal* will produce the kind of ensemble we now want, and that definition and clarity to contrapuntal music that is so much desired by the purists. At least it can be done with fewer stops and more efficiently in this way, although I am willing to admit that definition and clarity can be obtained with many flutes and properly graded and a minimum of chorus reeds, as voiced mutations, and is proved by the typical German organ. But not without approximately double the number of registers required to produce an equivalent quality and volume of tone by the means I have outlined.



—WEINRICH CLASSES—

New York University will present Carl Weinrich in a master class in organ playing during July, at University Heights, New York City. No details are available as to the subject-matter of the classes, but undoubtedly the unusual success scored by Mr. Weinrich in the Bach programs will influence the classes and make available to the profession at large some of the benefits of the things Mr. Weinrich has been able to prove rather conclusively with regard to the content and style of a program of Bach.

✓ BOSTON, MASS.
OLD SOUTH CHURCH: GORDON
CHAPEL

Acolian-Skinner Organ Co.

Pedal:
16 Contra-Bass
Lieblichgedeckt (S)
Gemshorn
8 Octave
Dulciana (C)
Gedeckt (S)
4 Flute (S)
Great:
8 Diapason
4 Octave
— Grave Mixture
Choir Duplexed:
8 Dulciana
Melodia
Gemshorn
4 Gemshorn
Swell:
16 Lieblichgedeckt
8 Gedeckt
Geigen
Salicional
Voix Celeste
4 Chimney Flute
Geigen
2 2/3 Nasard
2 Flautino
8 Trompette
Vox Humana
Tremulant
Choir:
8 Dulciana
Melodia
Gemshorn
4 Dulcet
Gemshorn
2 2/3 Dulciana
2 Gemshorn
Tremulant

Only the names on the stop-knobs are given in the above list; as to actual content, some of the interesting features are obvious. The intent was merely to produce a practical and versatile chapel organ, and that has been finely achieved.

The Swell Gedeckt is unified at 16-8-4-2 2/3-2. Soft accompanying materials are brought to the Great by means of Choir duplexing. The Pedal 16' has one flute and two strings. With the Swell and Choir Nasards and Fifteenth the coloring possibilities are considerable.

The instrument was dedicated in recital by Dr. Carl McKinley, organist of the church, March 9, and the program was repeated on the 16th.

—CORRECTION—

The address of Mr. Bernard R. LaBerge was given incorrectly on page 169 of March T.A.O. Mr. LaBerge's address is 2 West 46th Street, New York City.

ST. LOUIS, MO.
SHAARE EMETH TEMPLE
Geo. Kilgen & Son Inc.

V 37. R 42. S 54. B 17. P 2811.

PEDAL: V 3. R 3. S 11.
32 Resultant
16 DIAPASON 44
Diapason (G)
BOURDON 44
Bourdon (S)
Gamba (L)
10 2/3 Quint
8 Diapason
Bourdon
VIOLONCELLO 32
16 Trombone (G)
GREAT: V 13. R 16. S 15.
EXPRESSIVE
16 DIAPASON 73
8 DIAPASON 61
Diapason
DULCIANA 61
DOPPELFLOETE 61
MELODIA 61
VIOLA DA GAMBA 61
4 OCTAVE 61
HARMONIC FLUTE 61
2 2/3 QUINT 61
2 SUPEROCTAVE 61
IV Ripieno Minore 122
VI Ripieno Maggiore 183
VIII Ripieno Fondamento
8 TROMBA 85r16'
4 Tromba

SWELL: V 10. R 12. S 13.
16 BOURDON 97
8 DIAPASON 73
Bourdon
SALICIONAL 73
VIOLE CELESTE 61
AEOLINE 73
4 Bourdon
VIOLINA 73
2 Bourdon
III RIPIFNO ORDINE 183
8 CORNOPEAN 73
OBOE 73
VOX HUMANA 73
Tremulant

CHOIR: V 6. R 6. S 8.
8 DIAPASON 73
DULCIANA 73
CLARABELLA 85
QUINTADENA 73
4 Clarabella
FUGARA 73
2 Clarabella
8 CLARINET 73
(Syn. Oboe)
Tremulant

SOLO: V 5. R 5. S 7.
16 GAMBA 85
8 STENTORPHONE 73
GROSSGEDECKT 85
Gamba
G. CELESTE 61
4 Grossgedeckt
8 TUBA SHOFAR 73
Tremulant

STILLWATER, OKLA.
FIRST CHRISTIAN CHURCH
Geo. Kilgen & Son Inc.

V 23. R 23. S 28. B 5. P 1318.

PEDAL: V 5. R 5. S 5.
16 SUB-BASS 32
BOURDON 32
LIEBLICHGEDECKT 32
8 FLAUTO DOLCE 32
CELLO 32

GREAT: V 6. R 6. S 7.
8 DIAPASON 61
DULCIANA 61
DOPPELFLOETE 49
MELODIA 61
GAMBA 61
4 OCTAVE 61
Melodia

SWELL: V 7. R 7. S 9.
16 BOURDON 73
8 STOPPED FLUTE 73
(Syn. Quintadena)
SALICIONAL 73
VOIX CELESTE 61
AEOLINE 73
4 Stopped Flute
SALICET 61
2 Stopped Flute
8 VOX HUMANA 73
Tremulant

CHOIR: V 5. R 5. S 7.
16 DULCIANA 49
8 DULCIANA 61
MELODIA 85
VIOLONCELLO 61
4 Melodia
2 Melodia
8 OBOE 61
Tremulant

Notice that the Pedal is a straight, which is not only a most unusual practise nowadays but in many ways most commendable; the only borrowing anywhere is for the two flute units in Swell and Choir. Synthetic stops, being merely wire, are not counted in the ensemble, however valuable they are in the console. A synthetic stop can well be considered as a fixed piston; it is strange that builders and players do not confer on this matter two months after the new organ has been installed and arrange several dozen of these very simple and inexpensive fixed pistons, thus releasing the expensive combons for more valuable uses.

Carl Amt of Oklahoma College was consulting organist for the church.

—ROCK SPRINGS, WYO.—
Church of Sts. Cyril and Methodius has contracted for a 2-27 Kilgen to be housed in the west gallery, behind a case of display pipes. The blower will be located in a room above the organ chamber. Frank Plemel has been organist of the church since 1912.

- VINELAND, N. J.
FIRST METHODIST CHURCH
M. P. Moller Inc.
Stoplist by H. M. Ridgely
V 17. R 18. S 34. B 15. P 1196.
PEDAL: V 2. R 2. S 6.
- 32 Resultant
16 DIAPHONE 32m
BOURDON 44w
Bourdon (S)
8 Bourdon
Tromba (G)
- GREAT: V 5. R 6. S 9.
8 DIAPASON 61m
Dulciana (C)
DOPPELFLOETE 73w
4 DIAPASON 73m
Dulciana (C)
Doppelfloete
- II MIXTURE 122m 12-15
8 TROMBA 61r
CHIMES 21t
- SWELL: V 6. R 6. S 10.
16 BOURDON 97wm
8 DIAPASON 73m
Bourdon
SALICIONAL 73m
VOIX CELESTE 61m
4 Bourdon
2 2/3 Bourdon
2 Bourdon
8 OBOE 73r
VOX HUMANA 61r
Tremulant
- CHOIR: V 4. R 4. S 9.
8 DIAPASON 73m
DULCIANA 85m
CONCERT FLUTE 73w
4 Dulciana
Flute
2 2/3 Dulciana
2 Dulciana
8 CLARINET 61r
HARP 61b
Tremulant
- 27 Couplers.
26 Combons.
3 Crescendos: G-C. S. Reg.
Deagan Percussion.
Kinetic Blower.

The organ has just been finished. It gives the organist a fine opportunity to weigh the relative merits of flute and Dulciana units—though we vote in advance in favor of the Dulciana. The Choir twelfth and fifteenth, being drawable separately, will undoubtedly fill many more uses than the Great twelfth and fifteenth which are not separable. On the Great the 4' Doppelfloete will probably be more valuable than its 8' original. Notice that the Harp, Chimes, and Vox are ideally distributed in the three chambers.

—BIDWELL—

Marshall Bidwell of Carnegie Music Hall, Pittsburgh, is giving a series of talks on music instead of the usual recitals on the Saturday evenings from March 4 to April 8.

Ten Years of Farnam and Weinrich

Complete Programs of all Recitals in Holy Communion, New York
Played by Lynnwood Farnam and Carl Weinrich

TEN YEARS
of FARNAM and WEINRICH
Fourth Installment: 1925:
Mr. Farnam's Complete Programs

Feb. 2, 1925

Bach Program

Toccata-Adagio-Fugue C

Advent Choralpreludes:

Come Redeemer of our Race;

Once He came in Blessing;

O Thou of God the Father;

To God we render thanks.

Sonata 2

Fugue G

In Peace and Joy I now depart

Prelude and Fugue Dm

Feb. 9, 1925

Bach Program

Prelude and Fugue Am

Prelude and Fugue A

Aria F

My heart is filled with longing

Te Deum Laudamus

Our Father which art in Heaven

Comes Thou Jesu from Heaven

Prelude and Fugue Bm

Feb. 16, 1925

Bach Program

All glory laud and honor

Passacaglia

Sonata 1

Prelude and Fugue C

In Dulci Jubilo, double canon

In Dulci Jubilo, soprano theme

Hark a voice saith

Now rejoice ye Christians

Come Holy Ghost

Feb. 23, 1925

Bach Program

Prelude and Fugue Cm

If thou but suffer God to guide

Orgelbuchlein:

When on the Cross

O man thy grievous sin

We bless Thee Jesus Christ

Help God the Former of all

Alla Breve D

Sonata 4: Un poco Allegro

Prelude and Fugue Em

March 2, 1925

Bach Program

Toccata and Fugue F

Now rejoice ye Christians

My heart is filled

Comes Thou Jesu from Heaven

Fugue G

Prelude and Fugue A

Sonata 2: Largo; Allegro.

Passacaglia

This program was played under the auspices of the musicians' committee for the completion of St. John's Cathedral.

Dec. 7, 1925

Reubke's Sonata Cm

Barnes, 2: Intermezzo
d'Antalffy, Drifting Clouds
Jacob, Vintage
Howells, Rhapsody, Op. 17-1
Simonds, Deis Irae Prelude (ms.)
Noble, Rockingham Prelude
Maquaire, 1: Finale

Dec. 14, 1925

Maleingreau, Passion Symphony
Bingham, Rhythm of Easter (ms.)
Schumann, Canon Bm
Smith, Sea
Russell, Bells of Ste. Anne
Vierne 3: Intermezzo
Krieger, Toccata Em

Dec. 21, 1925

Vierne's Fifth
Karg-Elert, Mirrored Moon
Byrd, A Gigg
Vierne's Fifth

Dec. 28, 1925

Grace, Christmas Postlude
Franck, Grande Piece:
Andante-Allegro-Andante.
Handel's Concerto 5
Franck, Pastorale E
Thatcher, Legend (ms.)
Karg-Elert, Adeste Fideles
Baumgartner, Divertissement (ms.)
Reger, Ein Feste Burg Fantasia

Critiques

HUGH PORTER

1.

Hugh Porter's recital Jan. 8 at Second Presbyterian, devoted to composers of the 16th, 17th and 18th centuries, was of real interest, not only because of the historical significance of the works on the program, but more because of its arrangement as a unit and because of the delightful play of laughter and gentle shadows which the music itself spoke. Each number offered the thing that provokes speechifying. There was interest enough in each to make it a subject for review; but music should not be translated into words at every possible opportunity, so we content ourselves with the declaration that for those who want it here is the thing they want!

On the sole basis that we have a typewriter we are assuming the mantle of critic to say that it seemed as if an added element, ever so slight, of pause or hesitancy would have made the Mozart Fantasia and the Handel Concerto sound immeasurably important. As played they were very effective. Perhaps the modern organ and the easy technic

of Mr. Porter tend to make them sound rather headlong. In most old things of their nature there is a moment of pomposo which even to this day is a generic characteristic with both the organ and its music. It is to be expected that few people from now on will venture such a criticism directly at an artist who so clearly shows that he knows what he is doing; but it is possible that from very facility of technic and ease of performance such an advanced player could lose a knack, and a valuable one, which is almost inherent in a less able, less highly developed, technic—that infinitesimal hesitation at the high spots.

But it is dangerous to talk about technic. It frightens away many people who truly love the organ, so let us hastily say, and plainly, that the registration of this whole program was bright, spicy and apt from alpha to omega and those who listen to the organ for the sake of registration can go to Mr. Porter and hear their fill of it.

Roxy filled the Music Hall a couple of times with little more than a display of lighting effects. Lighting is important; it is only good showmanship to light your show properly and the dimness of candle-light is indisputably the correct atmosphere for organ music—doubly so for the older works. Candle-light gave the Porter recital atmosphere that enhanced the style of the offering. And this sort of thing is badly wanted at Ninety-sixth Street and Central Park West.

For the comfort of The Austin Organ Co. who built it, and for T. S. who instigated some of its specialties, we must add that the organ was beautiful and noble. The program will be found on page 44 of January T.A.O.

2.

The second recital found the organist more at home with his group, we felt, than the first. The congregation had grown perceptibly. There is a halo around the antique repertoire which the public sees. When it is brought to them humanly and warmly they respond. There is an unpretentiousness and an absence of bumptious egoism in it which a listener feels, contrasting with the endless outpour of modern-day music most of which seems to exclaim "How clever I am."

The program flowed easily with this genial smiling music and maintained the note of intimacy so suited to the place, the instrument, and the local need.

4.

The fourth program, on Choral

Forms of Bach, was a real musical prayer service of profound effect and at the same time a very interesting exposition of the chorale and preludes. These beautiful fragments seem to need each other for complete expression and the singing of the choir gave the Preludes a definition which we've often thought they lacked otherwise.

We're tempted to predict that Mr. Porter's neighborhood will seek out his recitals. It is a populous district but with little of uplift immediately therein. Here is an offering soundly designed and crammed with good things and presented in a tasteful friendly manner which we believe never fails of attracting willing interest and enthusiastic support. We shall watch his April series closely to see if the public bears us out!

—W.H.



Events Forecast

—APRIL—

New York: 2, 16, 4:00, Alfred M. Greenfield recitals, New York University; programs on p. 745, Dec. T.A.O.

Do.: 3, 8:15, Samuel A. Baldwin recital, First Presbyterian.

Do.: 9, 4:00, Bach choral program, Holy Trinity Lutheran, Henry F. Seibert, organist, with choir of Good Shepherd, Mt. Vernon, Miss Florence Rubner organist.

Do.: 9, 4:30, Ernest Mitchell recital, Grace Church.

Do.: 9, 16, 23, 30, Hugh Porter recitals, Second Presbyterian, beginning with two programs on the choralprelude from early development by Palestrina to works by Karg-Elert, Sowerby, and Noble; Gregorian program on the 30th.

Do.: 30, 11:00, Frederick C. Mayer's Cadet Chapel Choir of 150 men from West Point, at Columbia University Chapel.

Do.: May 1, 8:15, Dr. Wm. C. Carl recital, First Presbyterian.

Pittsburgh: 20, 8:30, Wm. H. Oetting recital, Pittsburgh Musical Institute; program p. 683, Nov. T.A.O.

Radio KMTR: 4, 11, 18, 25, 7:30, Alexander Schreiner recitals, University of California; programs p. 168, March T.A.O.

Seattle: 2, 9, 16, 23, 30, Frederick C. Feringer recitals, First Presbyterian, KTW broadcasts.

Youngstown: 2, Thomas H. Weber recitals, Stambaugh Auditorium.

Advance Programs

EDWIN ARTHUR KRAFT
TRINITY CATHEDRAL, CLEVELAND
April 3, 8:15

Bach, Passacaglia
My heart is filled
Roger-Ducasse, Pastorale
Strawinsky, Berceuse and Finale*
Mulet, Carillon-Sortie
Debussy, Damsel's Prelude
Vierne, 3: Intermezzo; Finale.

CARL F. MUELLER
WANAMAKER'S, NEW YORK
April 8, 2:30

Broadcast Station WINS
Montclair A-Cappella Choir
Praise to the Lord, Christiansen-i
When peaceful night, Latimer-g
Break forth o beauteous, Bach-h
All breathing life, Bach-g
God is in His temple, Mueller-g
In dulci júbilo, Christiansen-i
A spotless rose, Howells-k
Hospodi Pomilui, Lvovsky-j
O Holy Night, Katalsky-e
Go down Moses, Cain-g
Praise to the living God, Mueller-g
O morn of beauty, Sibelius-o
Matthew Mark Luke, Holst-q
Ring out wild bells, Damrosch-g

The A-Cappella Choir consists of that of Central Presbyterian, Montclair (13-10-8-9) and Montclair College (16-14-8-12) a total of 90 voices. The program was given first to paid-admission audience in Montclair, March 13.

The publishers are given (indications hyphenated next after the names of the composers, as usual): e-E. C. Schirmer, g-G. Shirmer Inc., h-H. W. Gray Co., i-Augsburg, j-J. Fischer & Bro., k-Stainer & Bell, o-Oliver Ditson Co., q-Curwen & Sons.

ARTHUR W. QUIMBY
CLEVELAND MUSEUM
April 12, 8:15

Franck, Piece Heroique
Brahms, A rose breaks into bloom
My inmost heart
My inmost heart (in Am)
Franck, Cantabile B
Brahms, Prelude and Fugue
Franck, Priere
Franck, Chorale Am

April 2, 9, 16, 23, 30, 5:15
Franck, Piece Heroique
Brahms, My inmost heart
A rose breaks into bloom
Fugue Afm
Franck, Chorale Am

HENRY F. SEIBERT
N. Y. INSTITUTE FOR BLIND
April 21, 2:30

Dubois, Hosannah
DeLamarter, Carillon
Bach, If Thou but suffer
Brahms, My inmost heart
Brahms, O world I E'en

Bach, Fantasia and Fugue Gm
Rheinberger, Son. Am: Intermezzo;
Fuga Cromatica.

Franck, Cantabile

Yon, Concert Study No. 1

The institute is located at 999 Pelham Parkway. 3m Austin.

CARL WEINRICH

WELLS COLLEGE

April 6

Gabriel, Canzona

Cabezow, Variations

Palestrina, Ricercare

Scheidt, Old English Variations

Frescobaldi, Toccata

Froberger, Capriccio

Kuhnau, O Sacred Head

Buxtehude, Prelude-Fugue-

Chaconne

Handel's Concerto 5

Bach, Out of the Deep

In Thee is Joy

Christ lay in bonds

Lord God now open wide

Son. 5: Allegro

Toccata F

ERNEST WHITE

ST. JAMES, PHILADELPHIA

March 7

Dupre, Choralpreludes:

A mighty fortress

Christ He is my life

Christ lay in bonds

Our Father in Heaven

In dulci jubilo

Unto Thee I cry O Lord

This day so full

Jongen, Priere

Greene, Voluntary C

March 14

Dupre, Choralpreludes:

Praise the Lord God

O Christ who art the light

Deck thyself my soul

How brightly shines

Out of the depths

In Thee Lord have I put

We all believe in one God

Bach, Through Adam's fall

Bach, Prelude and Fugue C

March 21

Karg-Elert, Choralpreludes:

All glory be to God

Christ He is my life

All depends on God's blessing

From the depths

Lamb of God

To Thee Jehovah

Couperin, Fugue on Kyrie

DuMAGE, Grand Jeu

March 28

Karg-Elert, Choralpreludes

Should I not sing

Out of the depths

A saving health to us

I thank Thee dear Lord

God of heaven and earth

Karg-Elert, Entree (Partita)

Pescetti, Allegro

Buxtehude, Prelude, Fugue,

Chaconne

April 4, 12:05

Karg-Elert, Choralpreludes:

Now thank we all

O God Thou gracious

Do with me God

Lord Jesus Christ

What God does is surely right

Sleepers wake

Franck, Piece Heroique

April 11, 12:05

Karg-Elert, Choralpreludes:

To Thee Jehovah

By the waters of Babylon

After short days of trial

Lamb of God

How brightly shines

O Eternity Thou mighty

Luzzaschi, Ricercare

Brahms, Fugue Afm

—HUGH PORTER—

The series of recitals played by Mr. Porter in the Second Presbyterian, New York, during January drew audiences that increased in size and appreciation and have encouraged the presentation of another series beginning April 9. In this new series Mr. Porter begins with two programs on the development of the choralprelude, from Praetorius to Sowerby, and will include other uses of the hymntune in organ literature, in compositions by Williams, Parry, Mendelssohn, and one by Mr. Porter himself.

The anniversary of Brahms will be marked May 7 by a program of his works, including four songs for baritone, and two movements of the Horn Trio, played by French horn, violin, and organ.

As elsewhere announced Mr. Porter's summer will include a month of master-class work in the Juilliard School of Music, New York.



—ROSS AT G.O.S.—

Dr. Wm. C. Carl has brought together a class of some sixty organists at the Guilman Organ School, New York, for the Hugh Ross course in choirmastership. At some of the sessions the class itself constitutes the choir, with one member acting as organist and Mr. Ross or another member of the class conducting; at other sessions a mixed chorus is brought to the classes, and at others a junior choir. Subjects actually demonstrated are new ideas in conducting, how to correct faulty intonation, pitch, balance of tone, etc., with final emphasis on matters of artistic interpretation. The actual basis of work is a list of a hundred anthems selected to cover the entire liturgical year.



Musicales

ABBREVIATIONS are the same as used in the column of church-service selections and are virtually self-explanatory. This column includes all programs not properly classifiable as church services or organ recitals. With rare exceptions we give only choral and organ music, omitting secular vocal solos, etc.

A. L. & R. K. JACOBS

NORTH HIGHSCHOOL, WORCESTER

Lo God is here, Mueller

We praise Thee, Arensky

Hear my prayer, Arkangelsky

Praise the Lord, Arensky

In mirth and gladness, Neidt

Song of Mary, Fischer

Shepherds Story, Dickinson

Shepherds had an angel, Besley

Salvation is created, Tschnekoff

Surely He hath borne, Lotti

Jesu Friend of sinners, Grieg

What Christ said, Lutkin

Praise ye the Name, Nikolsky

Lord most Holy, Bruckner

Send forth Thy Spirit, Shuetky

When sinks the sun, Parker

This program was sung to a paid-admission audience, by a choir of 100, directed by Mr. and Mrs. Jacobs.

J. HERBERT SPRINGER

ST. MATTHEW'S, HANOVER

**Buxtehude, Prelude-Fugue-

Chaconne

As Jesus stood, Scheidt

Whate'er my God ordains, Kellner

a. Lord to Thee, Handel

Bach, Toccata-Adagio-Fugue C

Brahms, O world I e'en

Reger, Melodia, Op. 59-1

Toccata Gm

a. O rest in the Lord, Mendelssohn

Karg-Elert, Sun's Evensong

**Grigny, Grand Choeur

Couperin, Agnus Dei

Clerambault, Recit de Nazard

Caprice Grands Jeux

b. O my Father, Dubois

Franck, Chorale E

Massenet, Angelus

Vierne, Scherzetto, Op. 31-14

Lied, Op. 31-17

b. Vision of St. John, Gounod

Dupre, Crucifixion

**Bach, Fugue Ef

O morning star, Nicolai

Buxtehude, Choralprelude

Deck thyself, Cruger

Bach, Choralprelude

O Sacred Head, Hassler

Bach, Choralprelude

Mighty Fortress, Luther

Reger, Choralprelude

If thou but suffer, Neumark

Karg-Elert, Choral improvisation

Ah Holy Jesus, Cruger
Landmann, Choral Fantasia
Hear my prayer, Mendelssohn
ADRIAN VANDERBILT
ST. MATTHEW'S, CITY NOT NAMED
75th Anniversary Concert

Faulkes, Ein Feste Burg
Wachet Auf, Bach
Wie Schon Leuchtet, Bach
Omnipotence, Schubert
t. Fear not ye, Buck
Our Father, Vanderbilt
Beautiful Savior, Christiansen
Fierce the wild billow, Noble
s. Hear Israel, Mendelssohn
t. Great is the Lord, Vanderbilt
Lobe den Herren, Christiansen
Organist: Augusta Vanderbilt.

MEDIAEVAL SOCIETY

ST. JAMES, PHILADELPHIA

Bach, Toccata (Dorian)
Missa Brevis, Palestrina
Cavazzoni, Ricercare per organo
Pellegrini, Due Canzoni
Palestrina, Ricercare
Allelujah, Anerio
Cornet, Salve Regina
Cornet, O Clemens
Sweelinck, Echo Fantasia
Missa Brevis, Palestrina
Bread of Heaven, Palestrina
Bach, Fugue (Dorian)

H. William Hawke played the organ solos; the Mediaeval Music Society is a group of 22 voices (10-4-4-4) of the Church of the Redeemer, directed by Uselma Clarke Smith. The Kyrie and Credo of the Missa Brevis were sung in the first group, and a motet, Bread of Heaven, was sung before the Gloria in the second.

ORATORIO SOCIETY

RIVERSIDE CHURCH, NEW YORK

150 Psalm, Franck
Blessed be Thou, Greenfield
o-v. Goldmark, Concerto: Air
o-v. Vitali, Chaconne
Arcadelt, Ave Maria
Palestrina, Dies
Ave Maria, Arcadelt
Dies Sanctificatus, Palestrina
Crucifixus, Lotti
From Heaven high, Bach
Bach, Prelude and Fugue Ef
Create in Me O God, Brahms
Grant unto me the joy, Brahms
Jongen, Chant de May
Thou art the Rock, Mulet
4 choruses from St. Paul, Mendelssohn

Alfred M. Greenfield conducted the first two numbers; the organ solos were played by Hugh Porter; the violin and organ numbers were played by Albert Stoessel and Mr. Porter; Mr. Stoessel conducted the other choral numbers.

JEFFERSON CITY A.G.O.

Bach, In dir ist Freude
O mensch bewein'
Yon, Primitive Organ



MR. HENRY F. SEIBERT

whose recital engagements this season have already included, in addition to recitals the first Sunday of each month in his church (Holy Trinity Lutheran, New York) and Friday evening recitals in Town Hall, the following, four of them Bach programs:

Brooklyn, N. Y. (Norwegian)
Brooklyn, N. Y. (St. Matthew's)
Bronxville, N. Y. (residence)
Flushing, L. I.
Greenwich, Conn. (2nd recital)
Meriden, N. H.
New Rochelle, N. Y.
Ozone Park, L. I.
Passaic, N. J.
Turner Falls, Mass.
White Plains, N. Y.
Wilkes-Barre, Pa.
Worcester, Mass.

Mr. Seibert did the profession a favor when he presented Mr. Gunther Ramin in a second recital, in Holy Trinity Lutheran, before an audience that packed the church to capacity, including chairs in the sanctuary and aisles, and standees in the rear aisle and vestibule. The original organ in Mr. Seibert's church was one of the very first Skinners to be installed in New York City; it was entirely replaced by a new Skinner organ some year or so ago.

Mr. Seibert's Bach program of April 9th will be noted in the other columns of this issue. In May there will be a recital by his pupils, in Holy Trinity Lutheran.



Reger, Benedictus
Widor, 5: Toccata
s. How beautiful, Harker
The Prayer, F. Marchetti
Guilmant, Marche Religieuse
Schumann, Canon Bm

Javelak, Madrigal
Bach, Toccata and Fugue Dm
s-t. Crucifix, Faure
a. O Divine Redeemer, Gounod
Psalm 150, Franck
Haydn, Clock Movement
Massenet, Thais Meditation
Bossi, Marcia Festiva

Luther T. Spayde, Nesta L. Williams, and Dr. James T. Quarles played the three groups of solos.

LOS ANGELES A.G.O.

Candlyn, Son. Dramatica:
Song Without Words
Widor, 1: Intermezzo
Bach, Son. 3: Andante
Gevaert Variations
Silent Sea, Neidlinger
Christ Child Cradlesong, Prokoff
Debussy, Prodigal Son
Pierne, Pas Vite Gm
Handel, Chaconne
Camidge, Con. Gm: Adagio
Schumann, Sketch Df
Tufts, Canon
Widor, 2: Finale

Doris Stanford and C. Albert Tufts played the two groups of organ solos.

DR. ALFRED WHITEHEAD

CHRIST CHURCH CATHEDRAL,
MONTREAL

**Methinks I hear, Crotch
Presentation of Christ, Eccard
Bach, Prelude and Fugue Am
King of Heaven, Whitehead
Franck, Chorale E
Credo in E, Gretchaninoff
He that shall endure, Mendelssohn
Karg-Elert, In Dulci Jubilo
Faulkes, God of Abraham Toccata
Kyrie eleison, Elgar
Be merciful, Elgar

Organist: Dr. Herbert Sanders.
Choir: Berkley E. Chadwick's Elgar
Choir of 100 voices.

**Blessed angel spirits, Tchaikowski
Cherubic Hymn, Gretchaninoff
Bach, Son. Em: Adagio
Karg-Elert, Harmonies du Soir
O how glorious, Willan
Watch Thou dear Lord, Whitehead
Most glorious Lord, Whitehead
Whitehead, Passacaglia
O living will, Stanford
O Lord that seest, Wood
Magnificat Dm, Walmisley

Organist: Lewis Robinson.
**Lord is my shepherd, Smart
I waited for the Lord, Mendelssohn
How lovely, Mendelssohn
Franck, Chorale Am
The Snow, Elgar
O lovely peace, Handel
Mendelssohn's Sonata Cm
Give ear, Arcadelt
Creation's Hymn, Beethoven
God is a Spirit, Bennett

Choir: D. M. Herbert's Baron Byng Choral Society, 60 women's voices.

****God be in my head, Kitson**
As torrents, Elgar
Greater love, Ireland
Bairstow, Royal Banners
Karg-Elert, Deaths Portals
Father all Holy, Wood
Glory and Honour, Wood
Out of the deep, Snow
w. In excelsis gloria, Candlyn
m. Evening Hymn, Whitehead
Bach, We bless Thee

O man bewail
In Thee is joy
Almighty God, Whitehead
Watch Thou dear Lord, Whitehead
Organist: J. E. F. Martin. Choir:
Dr. Whitehead's Cathedral Singers,
120 voices, first appearance.

These unusual programs were
presented on Saturdays at 4:00 during
March.



Service Selections

PROGRAMS from the same organist
will not be used in consecutive issues—
for sake of variety.

Obvious abbreviations: alto, bass,
chorus, duet, harp, junior choir, men's
voices, offertorio (off.), organ, piano,
quartet, response, soprano, tenor, unac-
companied, violin, women's voices; 3-p,
4-p, 5-p, 3-part writing, etc.; hyphenating
denotes duet.

*Denotes churches whose ministers not
only preach the Golden Rule but practise
it in giving their organists the courtesy
of credit by printing the organist's name
along with their own on the calendar.

*Also indicates the beginning of any
morning service given herewith complete.

**Marks the beginning of any musicale,
evening, or special service given here-
with complete.

The Editors assume no responsibility
for the spelling of unusual names.

MISS JESSIE CRAIG ADAM

*ASCENSION, NEW YORK

*Dethier, Prelude Em
Benedictus Es Bm, Gaul
Jubilate Deo Bf, Noble
Behold God the Lord, Mendelssohn
Bach, We Believe in one God

**Elgar, Sursum Corda
O Lord Maker of all things, Gaul
Immortal invisible, Thiman
Mendelssohn, Son. 4: Allegro

MISS ALICE ANDREW

THIRD PRESB., WASHINGTON, PA.

Service on Beatitudes

Franck, ar. Beatitudes Prologue
God is a Spirit, Bennett
s. Come ye blessed, Scott
q. Yea I will comfort, Brahms
b. Blessed are the meek, Stevens
3-p. I will give unto Him, Coombs
Blessed are merciful, Hiles
q. Blessed are the pure, Huhn
a. But the Lord, Mendelssohn

Immortal invisible, Thiman
The service was built also of
much responsive reading etc.

DR. WM. C. CARL

FIRST PRESB., NEW YORK

*Parry, Choralprelude
Wilderness, A. B. Jennings
Courts of the Lord, Spohr-h
Bremer, Carillon
**Mozart-q, Nacht Musik
Awake, awake, Stainer-h
Evening Hymn, Rheinberger
Ford-h, Symphonic Paean
*Beobide, Fantasia
Zion city of God, Merrill-h
Pilgrims Son, Tchaikowsky-h
Guilmant-zs, Creator Alme Siderum
**Parker-h, Vision

Hora Novissima, Parker-h
Boellmann-gd, Finale Gothique

Hyphenated next after the name
of the composer are indicated the
publishers, by courtesy of Dr. Carl's
cooperation: h-H. W. Gray, q-General
Mus. Pub., zs-Schott (Asso.
Mus. Pub.), gd-Durand (G. Schir-
mer).

VERNON DE TAR

CALVARY P. E., NEW YORK

Service of Lights

O that I knew, Baumgartner
While all things were, Willan
Thou must leave thy lowly, Berlioz
Cometh earth's latest, Parker
Fierce raged the tempest, Candlyn
Into the woods, James
Sorrows of death, Mendelssohn
Come let us kneel, Gounod
Bach, arr. Here yet Awhile
Widor, 4: Finale

"A service of preparation for the
coming season of Lent, symbolizing
the life of our Lord, by Scripture,
lights, and music."

DR. CLARENCE DICKINSON

*BRICK PRESB., NEW YORK

*Matthews, Paean
Send out Thy light, Gounod
Be strong, Ambrose
Wagner, March of Homage
**James, Meditation
Blessed are the men, Mendelssohn
O Thou Eternal One, DeLamarter
Litany for our country, Palestrina
Stainless soldier, Dickinson
Mercy and truth, Bortnainsky
Wagner, Pilgrims Chorus
**Brahms, My longing Soul
Holy holy holy, Verdi
Bow down Thine ear, trad. Hebrew
How lovely Thy dwelling, Brahms
Lord is ever at my side, Bach
Couderin, Air

DR. RAY HASTINGS

TEMPLE BAPTIST, LOS ANGELES

Mendelssohn, War March of Priests
Ketelbey, Monastery Garden
Godard, Jocelyn Berceuse
Ponce, Estrellita
Wagner, King of Kings
Incline Thine ear, Hastings
Lord is exalted, West
Henselt, Love Song

This service marked the close of
Dr. Hastings' 21st year with the
church, with appropriate laudatory
notes in the calendar of the day.

EARL R. LARSON

FIRST M. E., DULUTH, MINN.

Lincoln Service

Lemare, Swing Low
Burleigh, In Cotton Fields
Deep River, Burleigh
Listen to the Lambs, Dett
Dett, A Song
Steal Away, Burleigh
As Children walk ye, Dett
Were you there, Burleigh
Clokey, Old Auntie Chloe
Coleridge-Taylor, Allegro

RAYMOND NOLD

ST. MARY VIRGIN, NEW YORK

*Bach, Con. Am: Allegro
Theresien-Messe, Haydn
Halleluja, Hummel
Widor, 5: Allegro Cantabile
**Corelli, Cello Son.: Adagio
Magnificat E, Lemare
O salutaris hostia, Elgar
Tantum ergo, Schubert
Mozart, Sonata for 2 violins, bass,
and organ.

*Vivaldi, V. Con. Gm: Allegro
Mass in C, Rheinberger
How lovely Thy dwelling, Brahms
Guilmant, Son. 5: Allegro Appas.
**Samazeuilh, Prelude E
Magnificat Em, Harwood
O salutaris hostia, Cherubini
Tantum ergo, Bruckner
Tartini, V. Con. Dm: Grave
*Vivaldi, Violin Concerto A
Mass in G, Schubert
Ave coeli munus supernum, Lully
Ave, Verum, Byrd
Tantum Ergo, Boellmann
Nardini, V. Con.: Adagio
*Vivaldi, V. Con. Cm: Allegro
Messe solennelle de Paques, Gounod
Vain and foolish cares, Haydn
Wesley, Largetto

**Ropartz, Adagio (cello)
Magnificat (4 voices), Farrant
O salutaris hostia, Noyon
Tantum ergo, Op. 48-3, Faist
Langenbeck, Hebraische Melodie

HAROLD SCHWAB

ALL SOULS, LOWELL, MASS.

*Barnes, Allegro Risoluto D
Chaffin, Meditation
Sowerby, Joyous March
Awake up my glory, Chadwick
Sing unto the Lord, Hasler
off. Grieg, Solvejgs Song

Notice

Programs for this department will
not be accepted later than the first
day of the month preceding date
of publication.

—THE EDITORS

*Guilmant, Fugue D
Saint-Saens, Fantasia Ef
Worship, Shaw
Hymn vision of life, Bortnainsky

EVERETT TUTCHINGS
TOWN HALL, NEW YORK
Literary Vespers Preludes

*Yon, Hymn of Glory
Schminke, Mountain Idyl
Diton, Swing Low
Lemare, From the Southland
Diggle, America the Beautiful
*Rogers, Sonatina
Matthews, Cotswold Air
James, Meditation St. Clotilde
Wagner, Dreams
Kinder, Exultemus

DR. DAVID MCK. WILLIAMS

ST. BARTHOLOMEW'S, NEW YORK

*Benedictus es Domine, Gaul
Heavenly Father, Hummell
**Nunc Dimittis Bm, Noble
Hora Novissima selections, Parker
Vierne, 2: Finale
*Te Deum, R. V. Williams
Now we are ambassadors, Mendels-
sohn (This was the service at
which Dr. Sargent was instituted
the new rector.)

**Magnificat Af, Harwood
Creation selections, Haydn
*Benedictus es Domine, Richards
Whatever is born, Davies
**Nunc Dimittis E, Parker
All creatures of God, Chapman
When the Lord turned, Faning
Tournemire, Toccata, No. 18

PRINCETON VESPERS
PRINCETON UNIVERSITY

**Bingham, Cathedral Strains
Bingham, Intercession
Our soul on God, Garrett
O Holy Father, Palestrina
Alleluiah Lord God, Palestrina
Corelli, Adagio
Come let us Worship, Palestrina
Exaltabo te Domine, Palestrina
Handel, Largo
**Bach, Prelude and Fugue Em
Bach, Beloved art Thou
Anthem of Democracy, J. S.
Matthews
Lead me Lord, Wesley
Bless the Lord, Tchesnokoff
Song in Praise, Nagler
Bach, Suite D: Air
Beautiful Savior, Christiansen
Bach, In Thee is gladness

A Mendelssohn Service

Sonata Fm
b. It is enough
3-p. Lift thine eyes
a. O rest in the Lord
He that shall endure
I Waited for the Lord
Son. Cm: Adagio
Judge me O God
Sonata D

These services are presented each
Sunday by Dr. Williamson and the
Westminster Choir School.



Recital
Programs

*RECITALISTS marked * have given the organ builder credit on the printed program. The same sign is used to mark the first numbers of programs given here-with in full, and when it occurs after a title it shows that an assisting artist sang or played after that number.*

Since space is limited, programs from the same recitalist will not be used in consecutive issues.

Programs intended for immediate publication must reach the Editorial Office on or before the first day of the month preceding date of issue.

Programs too indefinite in the specification of the compositions presented will be excluded from these columns.

*Why not cooperate with "the other fellow" by marking ** any number that was a special favorite with your audience?*

The Editors assume no responsibility for the spelling of unusual names.

DR. WM. H. BARNES

UNIVERSITY OF MINNESOTA

Gigout, Grand Choeur Dialogue
Mailly, Son. Dm: Andante; Finale.
Franck, Grande Piece Symphonique
Bach, Jesu Joy of man's Desiring
St. Ann's Fugue
Karg-Elert, Schmucke dich O liebe
O Gott du Frommer Gott
Legend of Mountain
Swinnen, Chinoiserie
Ferrata, Nocturne
Poister, Christmas Cradle Song
Matthews, Toccata Gm

MARSHALL BIDWELL

CARNEGIE MUSIC HALL

Handel, Occasional Oratorio
Gretchaninoff, Cradle Song
Handel, Gavotte Bf
Saint-Saens, Fantasia Df
Trad., Loch Lomond
Delibes, Sylvia Valse
Boex, Marche Champetre
Bonnet, Pastorale
Variations de Concert
Bach Program

Toccata F
Come Gentle Death
Jesu joy of Man's Desiring
Fugue Cm
In Dulci Jubilo
Son. 1: Allegro
Fantasia and Fugue Gm
Arioso Ef
Toccata and Fugue Dm
Siciliano
Fugue G

KENNETH CUTLER

FAITH PRES., CITY NOT NAMED

Bach, Fugue Ef*
Widor, 4: Scherzo
Franck, Chorale Am*
DeLamarter, Intermezzo
Mulet, Tu es Petra

EDWARD EIGENSCHENK

CHICAGO UNIVERSITY

*Hollins, Concert Overture Cm
Dickinson, Reverie
Haydn, Andantino
Clokey, Jagged Peaks
Canyon Walls

Vierne Program

Andantino
Scherzetto
Berceuse
Divertissement
Madrigale
Westminster Carillon

Purcell Program

Voluntary
Prelude
Country Dance and Corant
Rondeau
Minuet and Saraband
Trumpet Tune

*ANNA BLANCHE FOSTER

FIRST CONG., REDLANDS, CALIF.

Clerambault, Prelude
arr. Clokey, Prologue de Jesus
Bach, Fantasia and Fugue Gm
Rachmaninoff, Serenade
Bossi, Ave Maria
Weaver, Squirrel
Karg-Elert, Landscape in Mist
Debussy, Girl with Flaxen Hair
Franck, Finale Bf
Dickinson, Memories

Here's an unusual program and a good one. It illustrates pretty well the program diet: prelude, masterwork, dessert, postlude. The main item is third, after two preparatory pieces. Then come five enjoyable pieces, no one of which is worth much of itself but all of which combined make a highly enjoyable and creditable offering. Then the bluster and rather empty Finale, and, unusual as it certainly is, a quiet meditative piece for the audience to take home with them. A splendidly formed program.

EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL, CLEVELAND

Dupre, Prelude and Fugue E
Wagner, Prize Song
Boccherini, Minuet
Strawinsky, Berceuse and Finale
McKinley, Cantilene
Hagg, Marche Triumphale
*Weitz, Regina Pacis
Hollins, Spring Song
Williams, Rhosymedre Prelude
Matthews, Toccata Gm
Seely, Arabesque
Liadow, Kikimora
*Tombelle, Toccata
Bach, Jesu joy of man's desiring
Rheinberger, Son. 7: Preludio
Schubert, Ave Maria
Hadley, Entr'acte
Matthews, Paean

HUGH McAMIS

ALL SAINTS, GREAT NECK, N. Y.
Marcello, Psalm 19

Tr. Italian, Aria da Chiesa
 Bach, Fantasia and Fugue Gm
 Brahms, Herzlich thut mich
 Karg-Elert, Sollt ich meinem Gott
 Weitz, Mater Doloroso
 Banks, Caprice
 Satie's Messe des Pauvres

ERNEST MITCHELL

GRACE CHURCH, NEW YORK

Tournemire, Mystic Organ 6
 Bach, Prelude and Fugue G
 Jacob, Under Walnut Tree
 Schumann, Canon Bm
 Weitz' "symphony"

*ALEXANDER SCHREINER

UNIVERSITY OF CALIFORNIA

Franck, Piece Heroique
 Guilmant, Pastorale
 Vierne, 2: Scherzo
 Brahms, Lullaby
 Sibelius, Finlandia
 Tchaikowsky, Concerto Bf, Mvt. 1
 *Dupre, World Awaiting Savior
 Pachelbel, Good news from heaven
 Bach-Gounod, Ave Maria
 Karg-Elert, Adepte Fideles
 Tchaikowsky, Concerto Bf, Mvt. 1
 In each program the finale was
 played as an organ-piano duet, Ran-
 dolf Howard, pianist.

*Widor, 6: Allegro
 Dupre, Prelude B
 Bach, Celebrated Air
 Sowerby, Carillon
 Rameau, The Hen
 Boellmann's Gothic Suite
 *Sibelius, Finlandia
 Brahms, Adorn thyself O my soul
 Kuhnau's David and Goliath
 Nevin, Love Song
 Boex, Marche Chapetre
 Widor, Toccata

The Kuhnau work is "a sonata in
 eight parts" ranging all the way
 from "the stamping and challenging
 of Goliath" to "the general joy ex-
 pressing itself in hearty dancing and
 leaping." Kuhnau was Bach's pre-
 decessor at Leipzig.

HENRY F. SEIBERT

TOWN HALL, NEW YORK

Dubois, Hosannah
 Saint-Saens, The Swan
 Stoughton, Pygmies
 Mendelssohn, Son. 1: Adagio;
 Allegro.

Bach, O Sacred Head
 Bach-Gounod, Ave Maria
 Yon, Pedal Study 1

FIRST PRESB., PASSAIC, N. J.

Dubois, Hosannah
 Brewer, Echo Bells
 Sturges, Caprice
 Bach-Gounod, Ave Maria
 Yon, Son. Chromatica: Andante Rus-
 tico; Allegro Vigoroso.
 Ravanello, Christus Resurrexit
 Fletcher, Fountain Reverie
 Bach, Fantasia and Fugue Gm
 Saint-Saens, Swan

Stoughton, Scherzo

Yon, Pedal Study 1

ADOLPH STEUTERMAN

CALVARY, MEMPHIS

Handel's Water Music
 Rubinstein, Kamennoi Ostrow
 Kinder, Caprice
 Bach, Wachet auf ruft
 In dulci jubilo*
 Zimmerman, On a Rainy Day
 d'Antalfy, Spielende Faunen
 Stoughton, Dreams

FIRMIN SWINNEN

UNIVERSITY OF DELAWARE

Bonnet, Caprice Heroique
 Chopin, Prelude Cm; Nocturne Ef.
 Mozart, Minuet D
 Tchaikowski, Sym. Path.: Andante;
 Finale.

Jarnefelt, Berceuse

Vierne, 1: Finale

Borowski, Son. 1: Andante

Verdi, Aida Fantaisie

*Mendelssohn, War March of
 Priests

Kinder, Moonlight

Mendelssohn, Nocturne

Grieg, Norwegian Dance

Solveig's Song

Beethoven, Sym. 1: Andante

Drdla, Souvenir

Korsakov, Bumble Bee

Strawinski, Berceuse and Finale

Tchaikowski, Op. 11: Andante Can-
 tab.

Dvorak, Carnival Overture

HAROLD TOWER

ST. MARKS PRO CATHEDRAL

GRAND RAPIDS

Pre- and Contemporary-Bach

Pauman, Prelude

Palestrina, Prayer; Ricercare.

Byrd, Pavane

Buxtehude, Conzonetta

Prelude-Fugue-Chaconne

Frescobaldi, Capriccio Pastorale

Scheidt, Cantilena Angelica

Buttstedt, Vom Himmel

Couperin, Lament; Benedictus;

Soeur Monique.

Handel, Concerto 10

Bach Program

Toccata and Fugue Dm

Wir glauben all'

O Mensch beweine'

In dulci Jubilo

In Dir ist Freude

Erbarm Dich Mein

Schmucke dich

Komm heiliger Geist

Passacaglia

Con. 1: Mvt. 1

Sonata 3: Adagio

Liebster Jesu

Wachet auf

In dulci jubilo

Prelude and Fugue D

Classic Program

Mendelssohn's Sonata 1

Brahms, Es ist ein' Ros'

Schmucke dich

O Welt ich muss

Franck, Piece Heroique

Franck, Grande Piece Symphonique

Widor, 4: Andante

Widor, 5: Toccata

American Program

Sowerby, Rejoice ye pure in heart

Fairclough, Song of Happiness

Fairclough, Minuet l'Antique

Borowski, Suite Em: Prelude

Candlyn, Song without Words

Stoughton, Courts of Jamshyd

Sowerby, Comes Autumn Time

James, Meditation Ste. Clotilde

James, Fete

Three organists participated in
 each program: Miss Alyce Vander-
 mey, Paul Pettinga, and Mr. Tower.

CLARENCE WATTERS

HARVARD UNIVERSITY

Dedicating Aeolian-Skinner

Bach, Fantasia and Fugue Gm

d'Aquin, Noels sur les Flutes

Franck, Chorale Bm

Vierne, Scherzetto Fsm

Dupre, Variations sur un Noel

Brahms, Rose Breaks Forth

Bach, Son. 6: Vivace

Bach, Christ lay in Bonds

Bach, Passacaglia

"Boston seemed to think Mr.
 Watters was the last word in Bach
 playing. I liked his interpreta-
 tions; his tempos were very much
 slower than the modern demonstra-
 tions of virtuosity. Too often the
 G-minor is played in jig time."

JULIAN R. WILLIAMS

BEAVER CONSERVATORY

Handel, Con. Gm: Andante

Bach, Christ lay in Bonds

Toccata and Fugue

Schubert, Ave Maria

Mereux, Toccata

Edmundson, Setting Sun

Gavotte in Ancient Style

Franck, Piece Heroique

Vierne, Divertissement

WM. E. ZEUCH

FIRST CHURCH, BOSTON

Liszt, Bach Fantasia and Fugue

Couperin, Soeur Monique

Bossi, Chant du Soir

Seeboeck, Minuet a l'Antico

Dallier, Pulchra ut Luna

Electra ut Sol

Reinecke, Softly now the light

McKinley, Cantilene

Rubinstein, Kamennoi Ostrow

Tchaikowsky, Marche Slav

FORT WORTH A.G.O.

Foote, Nocturne

Kullak, In Winter

Faulkes, Finale

Mozart, Andante Savori

Halsey, Cantilene, Toccata

Hollins, Grand Choeur 2

Foote, Pastorale Bf

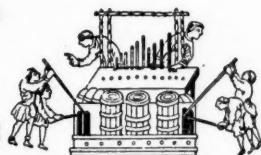
Parker, Allegro Risoluto

Miss Marie Lydon and W. J.

Marsh were the organists.

Notes &

Reviews



Editorial Reflections

The Aristocracy

NOW THAT most of the hysteria is over we may well take stock of the organ world and put an appraisal on its various elements. To begin with, we know that humanity is pretty much alike through all sections; organists, builders, and publishers act in the main like other human beings.

We have seen self-protection carried much too far. When a ship is going down at sea, those who lose their heads and make a frantic scramble to be first into the life-boats usually get shot by the boat's officers, as they deserve to be. If we had had some such sane rules about our banking business the rushes of that sorry minority who suddenly determined to protect themselves first, would have been stopped much earlier and no sound bank in the country would have had to close.

Every organist knows the folly of that type of church officer whose first economy thought is to cut the music appropriation. It's not quite so easy for the same organist to see his own folly when his first thought has been to cut down on his own publicity activities or his supplies of new music. Our publishers in the main have adopted a sensible policy on new music through recent years; instead of throwing more coal on a fire that has not yet consumed the coal already supplied, our publishers have stopped the over-supply and given the market opportunity to make use of the materials already available.

This principle of quality-output is not always easy to appraise, for many of us are composers and we're too closely concerned to be able to view the situation without bias.

When a publisher decides to wait for the market to absorb the excellent works he has already made available instead of burying those works under a mass of new publications,

the composer is likely to think he is not being given a square deal; the fact of the matter is that the average composer has not given the publisher a square deal. Over-production is always bad business. Many industries have suffered from it, and recovered only by grace of millions of dollars sunk into extensive sales agencies and other millions lost in cut prices.

Quantity output is, I fear, the result of too much desire for profit. Composers have often begun writing with a hunger for increased royalties, backed by a hope that before the composition was finished they'd have some sort of an inspiration to put into it somewhere. This condition is not exclusively a problem of the music publisher; it exists in all publishing realms. A catalogue that contains just ten good communion services or masses upon which the ten composers have each spent at least a year in trial and improvement is a finer catalogue than that containing a hundred ordinary masses, any ten of which will certainly in the last analysis look and sound much like any other ten.

Today the time element seems to have resolved itself into a question of extremes; works that find favor are those that are less than five years old or more than two hundred. Some of the stupidest music I've ever been compelled to listen to is that being programed today from the pre-Bach age. Perhaps in a well-rounded educational process these things may have a place, for it is well that the concert organist know the literature of his instrument from the earliest days to the present, but it seems absurd to force an audience to learn these things too.

Imagination plays a larger part with all normal human beings than does intelligence. This is but natural, and I'm not sure but that it is also commendable. When we permit our assumed intelligence to con-

trol us too far we become tyrants and try to compel others to accept our views as facts; but the man who admits his guidance is largely from imagination and unsupported preference is a safe and happy fellow to associate with. Imagination is pliable, variable, plastic; intelligence tries to be absolute.

I wonder how many organists really know the three sonatas of Mr. James H. Rogers and the two of Mr. Pietro Yon? And how many realize that the only composer to make a success of the three-part style of serious composition since Bach is Mr. Yon, in one of his sonatas? Lincoln's Gettysburg address was judged a flop by the authorities who listened to it; they never discovered their error in judgment for quite some years. These Rogers and Yon sonatas have similarly been misjudged by the profession at large. Presumably the only American sonata to have any chance at all so far is No. 1 by Mr. Barnes, and that work received its impetus because Mr. Farnam liked the Toccata; the vastly worthier First Movement (following the opening chorale) is still ignored.

Now why should any conservative American publisher invest a thousand dollars in engraving another organ sonata until these sonatas have been used? It would hardly be wise to place such importance on ourselves as to conclude that music being composed for us today is not good enough for us. All phases of our organ world have been setting about the same pace of progress; literature, organ building, and organ playing have all improved in about the same proportion.

Music may well be defined as a mixture of sounds produced abroad. We know this is an accurate definition because all the distinguished foreign visitors have said so. And it's in all our history books too.

But to return to our subject of aristocracy and hysteria, in case we may appear to have departed from it, the thing that happened to our American banks should be an object

lesson in man's duty to man. The people who caused all the trouble were the minority who decided to get theirs while the getting was good, just like the panicky few on the sinking steamer who shove all others aside and make a grand dive for the life-boats. They are exactly brothers to the other class of self-preservers who decided it would be wise to stop cooperation wherever possible, and keep every last penny of their own resources for themselves alone, forgetting that by so doing they were making matters worse both for themselves and for all others.

We complain bitterly when the minister takes that attitude, holding his own salary as best he can and making the cuts on his musicians; but it's perfectly right and proper for us to do it against the publishers and builders. That's different.

There is nothing fundamentally unsound in the world today, but on the contrary there are many conditions that have been improved and corrected, many conditions that are more right and fair than at any other time in the world's history. Prosperity will not rush back at us. Calamity is the only rush-work proposition; constructive things are never rushed, they are planned deliberately, carefully. The constructive work that has been done in the organ world this season has been of greater quantity and finer quality than ever before; there is no power on earth strong enough to stop the benefits of that good work. The process will be speeded in direct proportion to the number of individuals who decide to stop protecting themselves first and begin to cooperate a little with the rest of the world, who stop saving and start a little constructive spending.

There are among us today those who have turned their backs and fled into hiding, to conserve their resources and save themselves, just as there are soldiers in every battle who hang back and would actually run if they were not more scared of court martial than of the bullets of the enemy. We should pity that type of humanity. But our duty is quite clear. The confidence we have to

place, the business we have to give, the contracts we have to let should all be turned over to those who have stood square with us and have seen this thing through, face forward. A product is not a whit better than the character of the men behind it. No age was ever such a test of character as has been this interesting period of the past few years.

Phonograph Records

A Column of Review of Fine Organ and Choir Recordings

By WILLARD IRVING NEVINS
Mozart: *Fantasia and Fugue Fm*,
for organ, played by Harold Darke;
No. 35,947.

Bach: *Toccata and Fugue Dm*,
played by Philadelphia Orchestra;
No. 6751.

Debussy: *La Cathedrale Engloutie*,
played by Philadelphia Orchestra;
No. 7454.

Sibelius: *Finlandia*, played by
Philadelphia Orchestra; No. 7412.

Debussy: *Afternoon of a Faun*,
played by Philadelphia Orchestra;
No. 6696.

THIS MONTH we turn our attention to five records that deal particularly with music associated with the organ. The F-minor Fantasia of Mozart, originally written for a mechanical organ, has been well recorded by a distinguished British organist and composer and then the next four records present respectively an orchestral transcription of a Bach organ Toccata and Fugue, a similar transcription of a piano piece which is known to many organists as one of the twelve Debussy transcriptions published by Durand, and finally the two poems, Finlandia and Afternoon of a Faun, in their original orchestral form.

Here we find food for thought and many fertile themes for discussion with our friends. In these records we may consider how well or how poorly organ music sounds in orchestral garb, or in a like manner how symphonic music (both of the above tone-poems having been transcribed for organ) fares when it is transferred to the

organ. The transcriptions of the organ numbers give new ideas for our organ interpretations and the original versions of the tone-poems will help with our registrations of the organ versions of these masterpieces.

Let us turn to the record of the Toccata and Fugue of Bach. You will note in the Toccata phrasings which seem to have been drawn from a wide variety of interpretations and some of the orchestration may be startling. In the Fugue Mr. Stokowski, who made this transcription, has held more closely to the style of the traditional organ interpretation. The work on a whole is stunning in its brilliancy and will inspire one to renewed study of the original.

Debussy's *La Cathedrale Eng-*

Hugh Porter

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loutie takes on new beauties when it is transferred to the orchestra. Although Leon Roques in his organ transcription (Durand edition) has added much to the spirit of mysticism of the piano original, this Stokowski transcription with its rich orchestral hues goes far beyond that. If you have an organ of wide tonal range, you will de-

rive many valuable ideas from this recording.

One of the most effective organ transcriptions of symphonic music is that of the Sibelius tone-poem Finlandia. With its highly dramatic and tender melodic utterances it is always a sure-fire success in any program. Sit down with a copy of the Fricker transcription (Breitkopf & Hartel) and follow closely the interpretation of the Philadelphia Orchestra's performance. There are interesting melodic punctuations in the hymn-like section.

The final orchestral record, Afternoon of a Faun, is one of the most satisfying records that has come to the attention of the re-

viewer. The limpid beauty of the Debussy score sings with exquisite loveliness, and with a modern organ at your disposal it will be interesting to see how much of that beauty may be carried over to the organ-loft. It is worth a serious trial. There is an organ arrangement of considerable merit published in the Jean Robert edition.

And now we return to the Mozart Fantasia. Dr. Harold Darke, using the organ at St. Michael's Church, Cornhill, London, has made a fine recording of it. The organ is a 3-45 and must be very well placed, as it sounds much larger than the specification indicates. Dr. Darke's playing is clear, rhythmic and forceful; and you will find this record a valuable addition to your library. This Fantasia is published in both Peters and Augener editions.

—RIESBERG—

F. W. Riesberg of the editorial staff of Musical Courier, New York, and head of the piano and organ departments of the New York School of Music and Arts, has been frustrated in his plans for a day of rest each week; upon retiring from Calvary Baptist Church, New York, he was immediately requisitioned by Dr. Baker for the services in Pythian Temple, where, with but one service a Sunday, the duties are not arduous.

—A.O.P.C.—

"Resolved: That the officers and board of directors wish to record their regret at the death of this valued member who was an ornament to the musical fraternity and a friend to all who associated with him." Thus the American Organ Players Club, Philadelphia, expresses itself officially by resolution on the recent death of Mr. Edward R. Tourison, as already recorded in these pages.

—COVER PLATE—

This month we show the case of the Hook & Hastings chapel organ, Riverside Church, New York.

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SUMMER CLASSES

FERNANDO GERMANI TO CONDUCT
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Encouraged by the success of the classes organized last summer Mr. Germani, who has won universal recognition for his clarity of style, will again take with him a master class for study at the historic Palazzo Chigi Saracini, Sienna, Italy, from July 3 to Sept. 10.

These classes have now been incorporated in the new Accademia Musicale Chigiana, where Mr. Germani heads the organ department, and because of the high favor in which the Accademia is held by the government a special concession is made to its students on all national railroads.

A scholarship of \$150 will be awarded at the close of the season, in memory of an American, in whose honor Mr. Germani each season will donate the scholarship, "in gratitude towards the American public, through whose recognition his career was so auspiciously started."

Full details are available from H. V. Miele, Barbizon Plaza, New York City.

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NEW AUDITORIUM WILL HAVE LARGE
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With an honorable history of three-quarters of a century the Worcester festivals now enter a new era of importance. The first festival was held in 1858, in Mechanics Hall, and the last one to be given in the old hall came just 74 years later. This year Worcester will dedicate a magnificent new building as the permanent home of its music festivals, and a Kimball organ of such size and excellence as will make Worcester's Municipal Memorial Auditorium distinctive among buildings of the kind the world over.

The new Kimball organ will have 93 voices, 108 ranks, 136 stops, and 6719 pipes according to brief summary at hand. Mr. Walter Howe was consultant for the purchasers and Mr. Robert Pier Elliot of Kimball's New York office represented the builders. Mr. Howe, whose two organ compositions, *Hommage a Bonnet* and *Pastel*, published by Schirmer in 1918, are

known to most organists, is organist and assistant director of the Worcester Festivals, and also director of music at Abbott Academy, Andover, organist of the First Baptist, Arlington, and a composer. J. C. Deagan Inc. will supply the percussion and the Spencer Turbine Co. a 50 h.p. Orgoblo.

The equipment of the auditorium includes most adequate and modern features of every kind. It will be an ideal home for the music festivals that have so prominently dominated New England history.

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The orchestra elevator will accommodate 100 players, and the console elevator will be entirely independent in its freedom of movement. Installation of the organ will be completed in time for the 1933 festival to be held from Oct. 1st to 5th.

Among the conductors of the Festival have been Carl Zerrahn, George W. Chadwick, Wallace Goodrich, etc. etc. The organists

have been B. D. Allen, S. B. Whitney, Wallace Goodrich, Albert W. Snow, W. W. Farmer, and since 1929 Mr. Howe. Mr. Albert Stoessel is the present conductor.

The original organ in Mechanics Hall was a Hook & Hastings, built in 1864 at a cost of \$9258 which in those days was sufficient to purchase "an instrument that was then the largest in the country, except that in Boston Music Hall."

After present plans shall have been translated into enduring fact the stoplist of this imposing instrument will be published in these pages in detail, marking the thickly populated east's acquisition of an adequate and representative Kimball concert organ.

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—A SERVICE IDEA—

"At our morning service there is a period of fifteen minutes between the closing of the Sunday School and the opening of the service, so I usually play two pieces, the first loud and showy, perhaps a processional march, and then as the people quiet down I play the second piece, of quiet and devotional character. As the choir march in I play the opening sentence with Chimes and then they sing, 'The Lord is in His Holy Temple.' This is followed by the invocation; we do not open with the Doxology."

This is the way Rev. Duncan S. Mervynne, organist of Lincoln Avenue Methodist, Pasadena, Calif., describes the opening of his morning services.

—HARRISBURG, PA.—

The Penna. N.A.O. will hold its 13th annual convention in Harrisburg in a three-day session beginning May 7, according to announcement of Dr. Wm. A. Wolf, president.

—ARTHUR FOOTE—

The Boston Symphony's performance of Arthur Foote's Night Piece on March 12 showed Mr. Foote to be one of the world's masters of orchestral writing. His compositions in other forms give little indication of the impressive richness of his orchestral writing. Were his name as well known in the orchestra field as it is in the organ world, he would be counted among the world's greatest composers.

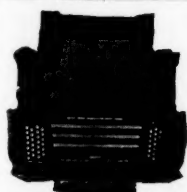
Joseph W. Clokey

COMPOSER—ORGANIST



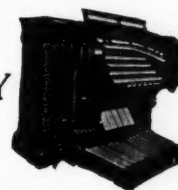
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—ESTEY ORGAN CO.—

In connection with the formality of appointing Jacob P. Estey and Frederick T. Fisher permanent receivers of the Estey Organ Co. the Company's activities are being carried on as usual, and under guidance of members of the Estey family. It is a pleasure to quote from Messrs. Estey and Fisher:

"The Estey Organ Co. is not insolvent. The assets are many times in excess of the liabilities, which consist almost wholly of bank loans. There are no bonds and no mortgages.

"Under the laws of the State of Vermont a corporation cannot be operated by receivers if the corporation is in fact insolvent. The fact therefore that the Chancellor has appointed receivers is evidence that the corporation is not bankrupt. Nevertheless we are not in possession of sufficient liquid assets to cover current liabilities.

"The bank petitioning for receivership believes that by so doing it will guard the interests of all creditors and will at the same time make possible a reorganization by which the company will be completely rehabilitated.

"Under the receivership the company will be operated effectively and in a responsible manner; within a comparatively short time a reorganization will take place which will perpetuate the traditional good name and financial responsibility of the Estey Organ Company."

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PITTSBURGH

PENNA.

—DR. DICKINSON—

Dr. Clarence Dickinson's Friday noon hours in the Brick Presbyterian were resumed March 3; the series through Lent presented these seven programs: Wagner; Brahms; Elizabethan music; MacDowell; Lully-Couperin-Rameau; Bach; Stainer's "Crucifixion."

Beginning March 5 Dr. Dickinson's special Sunday afternoons through Lent were devoted to: Handel's "Messiah," Verdi's "Manzoni Requiem," Coleridge-Taylor's "Atonement," Bach's "St. John Passion," and Bach's "St. Matthew Passion."

—MISS EDITH B. ATHEY—

Seventeen piano pupils of Miss Athey were presented in public recital in the Thomas Circle Club, Washington, D. C., Feb. 24. Miss Athey maintains her residence piano studio and teaches organ in the Hamline School of Music.

SOME ROOSEVELTS

By F. L. B.

Answering the enquiry in the March issue, here is a list of organs built by Roosevelt; it is by no means claimed to be either complete or authoritative, but Roosevelt built organs for these churches and perhaps some of them are still in use.

Baltimore, Md.

St. Luke's P. E., 3m.
R. C. Cathedral, 3m.
Lafayette Presbyterian, 2m.
St. Michael All Angels, 2m.
Winans residence, rebuilt 2m.
Washington, D. C.
Chapel of Holy Cross, 1m.
Philadelphia, Pa.
Princeton Presbyterian, 3m.
Calvary Presbyterian, rebuilt 3m.
Memorial Presbyterian, 3m.
Temple Presbyterian, 2m.
Ninth Presbyterian, 1m.
Holy Trinity, 3m.
St. James, rebuilt 3m.
St. Mark's, rebuilt 3m.
St. Clement's, rebuilt 3m.
First Baptist, rebuilt 3m.
Fifth Baptist, 2m.
Germantown Unitarian, 2m.
St. Charles R. C., 3m.
Lady of Visitation, 3m.
First New Jerusalem, 3m.
Van Pelt residence, 3m.
Jayne residence, 2m.
Foulke residence, 2m.
Fox residence, 1m.
Centennial Exhibition, 3m.

—CORRECTION—

Our flippant remarks on page 171 of the March issue went a little too far. We learn that the builder of the Stadium organ did not supply a cheap blower but bought what is conceded to be as fine a blower as ingenuity can devise or money buy. So we know the wind-supply is of the same superior quality as that in America's finest organs. The blower is an Orgoblo, manufactured by the Spencer Turbine Co. The reader will find large photographs and a description of the Orgoblos in one of the world's most famous installations, on pages 558, 559, and 570 of T.A.O. for September 1930.

—7000 MORE SALES—

Philco's actual sales to the public for the weeks ending Feb. 18, 25, and March 4 in 1933 were respectively 1000, 2500, and 3500 more than for the corresponding weeks of 1932.

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—SCARMOLIN—

An orchestral suite by A. Louis Scarmolin, whose recent cantata has been most favorably received, was performed by Philip James and the Bamberger Little Symphony March 4. It proved to be an excellent work of genuine merit.

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—PHILADELPHIA, PA.—

Harry A. Durst has been appointed to represent the W. W. Kimball Co.'s organ department in Pennsylvania and southern New Jersey, succeeding the late Edward R. Tourison. Mr. Durst's headquarters will be at 635 North 64th Street.

—A REFERENCE FILE—

"I found a photo of the church in your last issue and accompanying the photo was a reference to the specification in a previous issue. I referred to it. Your information permits me to gain a picture of the organ and play the recital in spite of the exceedingly limited practise time," writes Henry F. Seibert, who on March 19 played his own afternoon service in Holy Trinity Lutheran, New York City, and at 7:30 that evening gave a recital in Wilkes-Barre.

The incident explains why we take so much care in our very troublesome annual index. Any reader can secure a second copy of each December issue as it is published (at a cost of but 30c in stamps) and take out for separate filing all together the annual index of each Volume.

In the presentation of important console photos, T.A.O. makes serious effort to give the complete and exact layout, for just such purpose as Mr. Seibert's letter indicates.

—JOHN CONNELL—

That dynamic enigma who toured America at top speed two years ago and did it in half the time it would take an ordinary concert artist has been devoting his usual vigor to music projections in Johannesburg, South Africa. Mr. Connell's second opera season for the current year was devoted to Tannhauser, in the production of which he was required to do everything from the selection of materials used in making the costumes to the conducting of the actual performances.

The orchestral concerts have included programs of Faust, Cavalleria Rusticana, and the Messiah, complete, with Carmen such a success that a second performance was demanded. Over a season of three months Mr. Connell has had an average attendance of more than 5000. Things like this cannot be done by making plans and then expecting the other fellow to carry them out.

Mr. Connell holds one of the unique positions in the world. He

is a Scotchman who went to South Africa to act as municipal organist on an organ built to the stoplist of Mr. Alfred Hollins. To his organ duties he gradually added an orchestra, a vast series of community projects, a season of opera, and a university.

We Americans boast of our pep, of our ability to get a lot of work done. This Scotchman from South Africa puts us to shame.

Horace M. Hollister

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Director of Young People's Choirs
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APPLETON WISCONSIN

—WHITE PLAINS, N. Y.—
Charles M. Courboin was soloist with the Westchester Philharmonic March 5 at the Aeolian concert organ in Westchester County Center, playing Allegro Maestoso, Andante, and Allegro Vivace from a work for organ and orchestra by Widor. As one reviewer put it, "After hearing Mr. Courboin we felt, as did many others who were privileged to hear this concerto, that we had never really heard an organ played before."

—PRINTING—
The series of programs printed under Mr. Ernest White's personal supervision for his current Lenten programs in St. James', Philadelphia, is an inspiring example of artistic excellence in printing. If the modern organist wore as

shabby dress as his programs do, he would gain little sympathy from his audiences; Mr. White has spent several years in developing a style of typography for his programs and his current product commends warm admiration for a degree of excellence not yet surpassed in program-printing.

—WANAMAKER'S—
A reader of the review of Mr. Ramin's recital on the Wanamaker organ, New York, believes the reference to the console was a criticism of the console. Our review said:

"The Wanamaker console will bother even an experienced American." There is no more criticism in that statement than in the statement that the Bach Passacaglia will bother any organist who undertakes to play it after a few hours' practise.

The console of an organ is a machine whose first function is to give adequate control of the pipe-work; this is the vital factor. That a stranger would not be able to play the console at sight is of minor consequence.

We believe the Wanamaker console was designed by Dr. Alexander Russell and Mr. Charles M. Courboin. It is a great and efficient console. And like a great organ sonata or fugue, it is much too great to be mastered without serious study. We are moving rapidly into the era when concert organists will spend more time in study of serious consoles and less in the vain hope that all consoles shall be built exactly alike. Organ playing never was easy and never will be. A console is to be judged not by what the man thinks who is unfamiliar with it, but by what that man can do who is as perfectly familiar with it as he is with the literature he is attempting to play on it.—T.S.B.

—BOSTON NOTES—

Hook & Hastings have in charge certain changes in the organ at the Cathedral Church of St. Paul. Several new sets of reeds have been substituted and some other registers, especially in the way of Mixtures, that the tone may be brightened. It has been the writer's privilege to walk above the auditorium among the heavy roof timbers and look down into the

Swell chamber. To his amazement there is still room for nearly twice the number of registers. Is it too much to hope that in the near future the organ will be rebuilt, enlarged to four manuals, and become one of the leading instruments in down-town Boston?



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It is well at this time to pause and take note that the eightieth birthday of Arthur Foote was marked by the Boston Symphony Orchestra's playing of the composer's Night Piece for flute and

string orchestra. It was surely a delightful composition, exquisite in every note!

In February the New England Chapter held a service at Holy Cross Cathedral. The prelude was played by Francis Snow and the postlude by Homer Humphreys. A choral society of sixty voices under the direction of George S. Dunham presented Carissimi's "Jephtha's Daughter" and selections suitable to Solemn Benediction. Philip Ferraro was the service organist. The congregation was large, possibly three thousand.

—S. HARRISON LOVEWELL

—R.C.O. TESTS—

The following compositions are announced as the test pieces of the next R.C.O. examinations:

Bach, Fugue Gm (short)
Bridge, Andantino Fm
Walmisley, Fugue Em
Stanford, Allegro non Troppo
Rheinberger, Preludio, Op. 156
Buck, In Dulci Jubilo
Bach, Gott Vater in Ewigkeit
Mendelssohn, Son. 4: Allegretto
Bach, Heut Triumphiret
Morris, Celtic Melody
Bach, Fantasia and Fugue Gm
Bach, Allein Gott A
Bach, Son. Cm: Mvt. 1
Bach, Gott Heiliger Geist
Rheinberger, Son. Gm: Mvt. 1
Wesley, Int. and Fugue Csm
Mendelssohn, Prelude and Fugue Cm

Handel, Occasional Overture
Karg-Elert, Choral Improvisation, Op. 65-28

Alcock, Fantasie Impromptu
Brahms, Choralprelude No. 1
Willan, Int.-Passacaglia-Fugue

—MRS. ELEANOR A. BUCK—
We regret to record the death on Feb. 24 of Mrs. Eleanor Allen Buck, of Topeka, Kans. Mrs. Buck earned her F.A.G.O. certificate in 1927, lived for a time in New York City, but spent the recent years in Topeka where she was justly prominent as one of the State's leading organists.

—ROGER P. CONKLIN—
We regret to announce the death of Roger P. Conklin on March 9 at Huntington, L. I., in his 50th year. For 33 years he was organist of Central Presbyterian, Huntington.

—WILLIAM FAULKES—
The noted British composer and concert organist died in Liverpool

on Jan. 25. Mr. Faulkes was born Nov. 4, 1863, in Liverpool. For fifty years he was organist of St. Margaret's; readers will find a large photo and biographical sketch in T.A.O. for July 1919. His organ compositions are marked by genuine musical appeal devoid of bombastic pretentiousness; many of the best of them were sent to American publishers. A brief review will be prepared for later columns.

—CHARLES E. WATT—

We regret to record the death of Charles E. Watt, Editor of Music News, Chicago, on Feb. 24, in his 71st year. Mr. Watt died suddenly of heart failure while riding in a taxi. He is survived by his widow and four daughters, one of whom has been associated with him in the editorial office of Music News.

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